

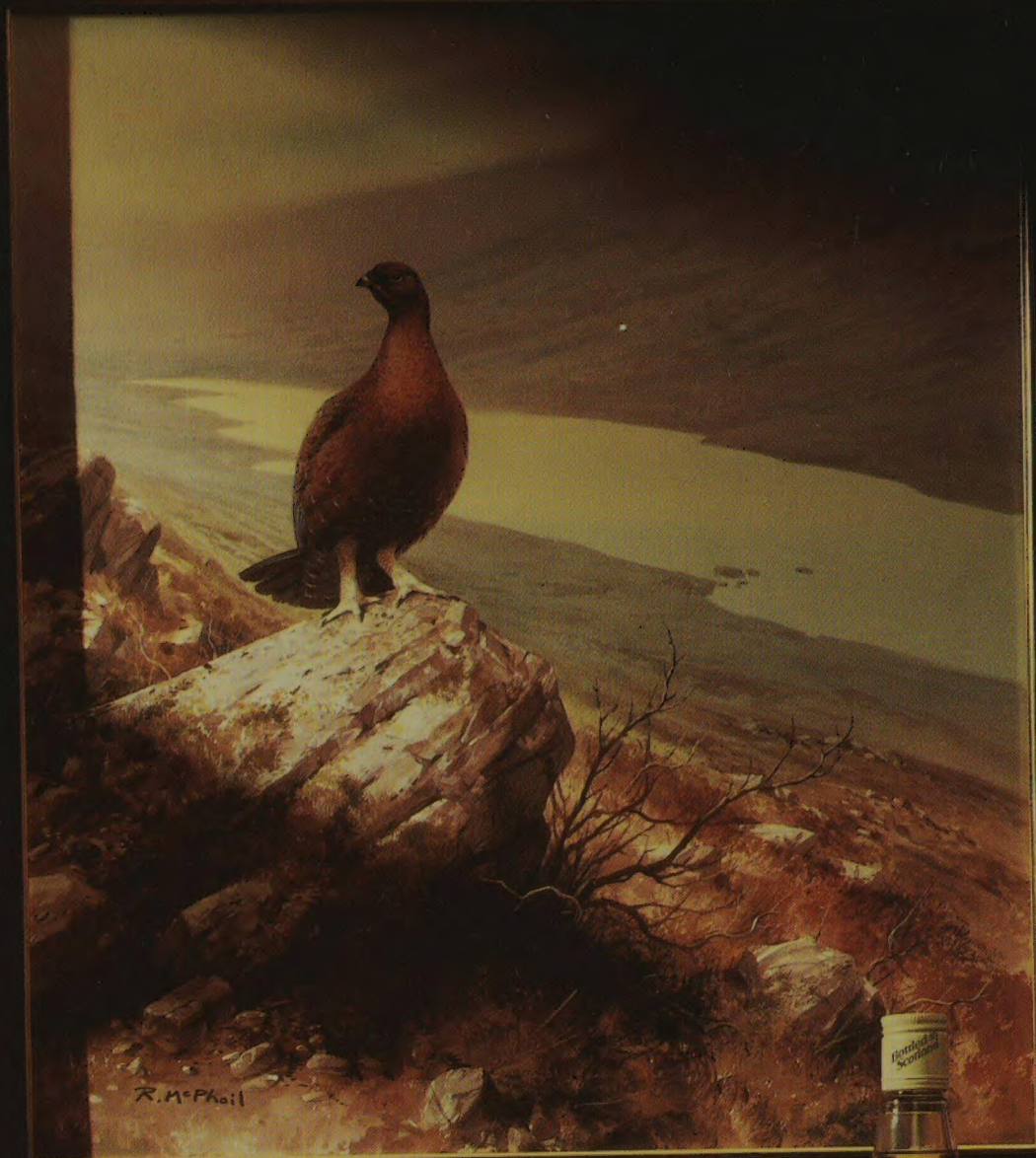
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THE ILLUSTRATED LONDON NEWS

CHRISTMAS NUMBER 1989





THE FAMOUS GROUSE
COUNTRY OF ORIGIN - SCOTLAND NOTED FOR
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

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FESTIVE SEASON

Guide to events for the coming months



Mercedes-Benz present their latest range of multi-valve performance cars

Quite a quartet. And they've more in common than you may imagine. Such as the twin-cam, crossflow, four-valves-per-cylinder technology now available in the six-cylinder 3.0-litre engine nestling in the nose of the 300E-24 saloon, the 300TE-24 estate and the 300CE-24 coupé.

You'll find the multi-valve engine sitting amidships in the C9-88 Group C Mercedes-Benz that won the World Sports Car Championship and Le Mans this year, and there's no denying that this V8 has a notch or two more power. But do you really need more than 231bhp and an acceleration potential of 0-60mph in less than 7.5 seconds (300E/300CE manufacturer's figures) to tackle Knightsbridge, the M62, or the swoops and curves of Wales?

A MORE REFINED ENGINE

By doubling the number of valves per cylinder in their potent series-topping six-cylinder engine, Mercedes-Benz engineers have optimised its efficiency. And, by introducing automatic adjustment of the camshaft timing, they've eliminated a common weakness of multi-valve engines – a narrow band of high power available only at the top of the rev range. It is a particular strength of these engines that very high torque is available almost from idling revs. The engine also incorporates the latest generation electro/mechanical fuel injection. All of which means, in plain language: more power that's more accessible, a cleaner exhaust, smoother idling, greater refinement.

REFRESHED 200E-300E BODY STYLING

In fact, the latest, expanded, 200E-300E series is pretty lively all round. There's an extensive colour range and new, colour-coordinated protective side panels. The seats have been completely redesigned to improve lateral support without limiting movement, and the fabrics are more luxurious.

All models in the series are now also offered with a Sportline performance option for those who like their driving to be a little more yeasty.

Lower, firmer suspension, more direct steering, and wider wheels and tyres, all contribute to tauter handling and roadholding. For the truly sporting-minded there's the option of a close ratio manual gearbox and there's a new five-speed automatic available with the 300CE-24 coupé.

The Sportline option can inject a little brio into the interior, too. There are Sportline seats front and rear that embrace driver and passengers more securely, and the package is rounded off with a smaller, leather-covered steering wheel and gearchange.

The more powerful, freer-breathing, multi-valve engines come in the quartet of body styles shown here. However, if comfort and convenience matter to you as much as performance,

Mercedes-Benz recommend that you

limit your choice to the three on the left (The Group C car is a little cramped, and all-round vision is scarcely panoramic.)

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EXIT THE EIGHTIES

Those who enjoy walking backwards to Christmas will have plenty to reflect on this year. Purists and pedants may tell us that 1989 is not the last year of the decade, but it is indubitably the end of the Eighties and that will be enough to prompt most of us to spend some of our time looking back over the last 10 years.

When we reviewed the Seventies in the *ILN* we described them as savage, which was not just a convenient alliterative label but a fair reflection of the violence that had erupted during these years in many parts of the planet. Urban terrorism and hijacking were new phenomena, and men like Pol Pot, Idi Amin and Bokassa subjugated whole nations and stamped their image on a very troubled decade.

In some ways the Eighties have followed that pattern. The terrorist has remained active, adding the Brighton bomb, the Enniskillen massacre, the Lockerbie airliner crash and much more to his grisly catalogue of crime. There were wars in the Gulf, the Falklands and continuing chaos in Lebanon, natural disasters such as earthquakes in Colombia, Armenia and California and famine in Ethiopia, and unnatural ones at Chernobyl, on the terraces at Hillsborough, in the US spacecraft Challenger and on board the Zeebrugge ferry. Soviet troops moved in and out of Afghanistan, and Americans in and out of Central America and Grenada. China opened some doors and then slammed them shut in Tiananmen Square. AIDS spread through many parts of the world.

Yet in spite of such adversities the Eighties were different. Unlike the pre-

vious decade, there was new energy and hope spreading through much of the world. Optimists were in power. In the West these were most clearly represented by Mrs Thatcher in Britain, elected in 1979 and re-elected twice during the decade, and by Mr Reagan in the USA, elected in 1980 and again in 1984 and who would no doubt still be there had the American constitution allowed it. In the Soviet Union the optimist is Mr Gorbachev, who came to power in 1985 and is currently presiding over a process of change that is swiftly spreading throughout Communist Europe. These are the politicians who dominated the Eighties.

In Britain there have been many changes. Mrs Thatcher, in an interview with the *ILN* in 1980, said one of her objectives was to disconnect Britain from socialism. This she has achieved, as was made abundantly clear at this year's Labour Party conference when socialism was generally seen to be both irrelevant and a hindrance to the party's appeal to the electorate. Attitudes have altered, the unions have been deprived of their wrecking power, and most Britons are much better off now than they were 10 years ago.

The end of the decade may have brought some concern about the fragility of the national prosperity, but it should be remembered that at the start of the decade inflation was running at 17 per cent and interest rates even higher. The fact is that real household disposable income per head has been rising at an average of 3 per cent a year, whereas it declined through much of the Seventies. The Eighties have been years of rising expectations, and not just in Britain. The Nineties will be expected to deliver.

WINDOW ON THE WORLD

AUGUST 19

150 tonnes of Venezuelan crude oil leaked from a damaged Shell pipeline in the Mersey estuary, threatening thousands of migratory birds feeding in the area.

AUGUST 20

51 partygoers and crew on the Thames pleasure-cruiser the *Marchioness* were drowned when it sank after being hit by a dredger, the *Bowbelle*, near Southwark Bridge in the early hours of the morning. Confusion over the number of people on board prompted Transport Secretary Cecil Parkinson to introduce new regulations requiring pleasure-cruisers to leave records of passenger numbers on shore before sailing.

AUGUST 21

In Prague riot police used batons to break up a demonstration by several thousand protesters marking the 21st anniversary of the Soviet-led invasion of Czechoslovakia.

George Adamson, the naturalist whose work in hand-rearing orphaned lions was made famous in the film *Born Free*, was shot dead by bandits near his home in the Kora National Reserve in eastern Kenya. He was 83.

AUGUST 22

Lloyds Bank announced that from February, 1990 it would introduce a fixed annual charge of around £12 for all its Access card-holders.

AUGUST 23

Figures for July revealed that the UK trade deficit reached its second-highest level ever, at £2,060 million.

Nationalist demonstrators made a 380-mile human chain linking the capitals of the three Baltic republics—Latvia, Estonia and Lithuania—to mark the 50th anniversary of the signing of the Nazi-Soviet pact which ended Baltic independence by ceding the territories to the USSR.

The psychiatrist R.D. Laing, whose books include *The Divided Self*, died in St Tropez aged 61.

AUGUST 24

Tadeusz Mazowiecki was elected Prime Minister of Poland. Deputies voted 378-4 in his favour, with 41 abstentions.

In Medellin, Colombia, bombs destroyed the headquarters of two political parties as the city's powerful drugs cartel declared "total and absolute war" on the

government. This followed a tough police crackdown in which thousands of suspected traffickers were arrested and property worth millions of dollars was seized. President Virgilio Barco announced emergency measures to fight his country's drug trade on August 18 after the leading presidential candidate, Luis Carlos Galan, was assassinated, apparently on the orders of the drug barons. On August 25 the US promised Colombia \$65 million to help in the fight against the traffickers and a further \$19 million was pledged later.

Feliks Topolski, the Polish-born painter and caricaturist, died in London aged 82.

AUGUST 25

The spacecraft Voyager II, launched on August 20, 1977, completed its journey to the planet Neptune, some 2,700 million miles from earth, and revealed two moons previously unknown to astrologers. The discovery took the total of Neptune's moons to eight. During its fly-past Voyager also revealed that Neptune had one, and possibly as many as five, complete dust rings,

Triton, Neptune's largest moon, as photographed by Voyager II.

that massive storms—one of them large enough to engulf the earth—raged over its surface and that Triton, its largest moon, was the colour of "raspberry ripple ice-cream".

AUGUST 28

The 24th Notting Hill Carnival, which attracted around 750,000 people over two days, ended in violence when riot police clashed with bottle-throwing youths in the All Saints and Portobello Roads. Nine policemen and three civilians were injured.

AUGUST 29

Northern Ireland's outlawed loyalist paramilitary group, the Ulster Defence Association, claimed that documents listing IRA suspects had been leaked to it by sympathetic members of the security forces. Chris Moore, a BBC reporter, said he had been taken at gun-point by the group to examine material which included information about Loughlin Maginn, a Catholic shot dead by the loyalists on August 25. The Royal Ulster Constabulary announced that there would be an inquiry into the allegations and on September 10 two privates from the Ulster Defence Regiment, and a third man, appeared in court in County Down, charged with Maginn's murder.

Sir Peter Scott, the naturalist, wildlife artist and writer, died in hospital in Bristol aged 79.

AUGUST 31

A formal statement from Buckingham Palace announced: "Her Royal Highness the Princess Royal and Captain Mark Phillips have decided to separate on terms agreed between them. There are no plans for divorce proceedings." While the terms of the settlement remained private, it was understood that Captain Phillips would continue to manage the couple's Cotswold estate but would move to Aston Farm, two miles from the family home, Gatcombe Park.

After almost three weeks of strikes and protests by Moldavia's Russian speakers (about 37 per cent of





PHOTOGRAPHS BY J. LANGEVIN/SYGMA

the population) the parliament of the Soviet republic voted to make Moldavian—to be written in Latin rather than Cyrillic script—the official language.

Foreign ministers from Chad and Libya met in Algiers to sign a peace treaty ending the 15-year war over the disputed border region, the Aouzou strip.

Worcestershire beat Gloucestershire by 131 runs to become the Britannic Assurance county cricket champions for the second year running.

SEPTEMBER 1

The United States broke off diplomatic relations with Panama after Francisco Rodriguez, a former school friend of General Noriega, was sworn in as the country's new President. Noriega, indicted on drugs charges in America, annulled elections held in May when they were won by the opposition.

Archbishop Desmond Tutu, his wife Leah and 34 other people were arrested in Cape Town as they staged a peaceful protest complaining that clerics involved in an earlier demonstration had been beaten with whips by police. The protesters were released after a three-hour detention. In the run-up to elections on September 6, anti-apartheid protests proliferated. More than 400 people



were arrested in Cape Town on September 2, and two days later Archbishop Tutu was again detained by police. Nationwide strikes by hundreds of thousands of black workers took place on September 5 and 6.

SEPTEMBER 2

In the Ardoyne area of Belfast soldiers in plain clothes shot dead a member of the loyalist paramilitary group, the Ulster Volunteer Force, minutes after he had killed a Roman Catholic, Patrick McKenna.

At Lord's, Warwickshire beat Middlesex to win the NatWest Trophy.

SEPTEMBER 3

Remembrance services were held all over Britain to mark the 50th

anniversary of the outbreak of the Second World War. Wreaths were laid at the Cenotaph in London while worshippers in Coventry and Dresden were brought together for a shared service by means of a radio link.

A woman was seriously injured when a bomb exploded outside Liberty's department store in London just after 11pm. Police had been warned of an attack connected with the Muslim campaign against Salman Rushdie's book *The Satanic Verses*.

Scottish cyclist Robert Millar won the Kellogg's Tour of Britain, finishing the 500-mile, five-stage race in 20h 45m 10s.

SEPTEMBER 4

A man was lost overboard when

Vietnamese soldiers wave farewell to Cambodia, above. Left, local troops patrol a factory in Battambang, following attacks by the Khmer Rouge.

300 British football fans—en route to Sweden for a World Cup qualifying match—started fighting on a North Sea ferry, the *Tor Britannia*. The ferry was forced to return to Harwich. Two days later, when the match was played, Swedish police arrested 82 England fans after they ran riot in Stockholm.

The Belgian author, Georges Simenon, best known for his crime novels featuring Inspector Maigret, died aged 86.

SEPTEMBER 5

Alison Anders, a senior accounts assistant with Britoil, and her accomplice, Royston Allen, were both jailed for five years at Aberdeen High Court for attempting to defraud the company of more than £23 million.

SEPTEMBER 6

The South African general election was won by the ruling National Party under acting President F. W. de Klerk. The NP took 93 of the 166 seats in the all-white House of Assembly, but its majority was cut from 77 to 21. The far-right Conservative party won 39 seats and the liberal, anti-apartheid Democratic Party took 33. Black South Africans were

excluded from the polls, and there was violence in the black townships around Cape Town. Police said 12 people were killed in the rioting, but Archbishop Desmond Tutu claimed that 29 had been shot by the security forces.

Ruud Lubbers, leader of the Christian Democrats, won the Dutch general election, becoming Prime Minister for a third consecutive term. His party took 54 of the 150 parliamentary seats.

SEPTEMBER 7

Mrs Heidi Hazell, the German wife of a British Army staff sergeant, was shot dead in her car outside her home near Dortmund, West Germany. The IRA later claimed responsibility.

Graham Gooch was selected as captain of the England cricket team for the winter tour of the West Indies and October's one-day tournament in India. Neither David Gower nor Ian Botham was included in the team.

SEPTEMBER 10

Hungary opened its border with Austria, allowing some 6,000 East German refugees living in three Hungarian camps to leave Eastern Europe and make their way to West Germany. See p12.

The British men's athletics team finished third in the World Cup in Barcelona after competing in the tournament for the first time. The United States came first and the European Select team second.

SEPTEMBER 11

In Medellin, Colombia, Señor Pablo Pelaez Gonzalez, a former mayor of the city and an anti-drugs crusader, was shot dead by gunmen—another casualty in the war between the drugs barons and the government.

The South African police announced that in response to a "negative reaction from the



A black protest in Cape Town during the South African elections.

public" at home and abroad, they would no longer use whips—sometimes called sjamboks or quirts—against demonstrators.

SEPTEMBER 12

Polish Prime Minister Tadeusz Mazowiecki's proposed cabinet—incorporating 11 Solidarity members, four Communists, four Peasant Party and three Democratic Party members—won overwhelming parliamentary support. Deputies voted 402-0 in favour, with 13 abstentions.

Buckingham Palace announced that the Duchess of York was expecting a second child in March.

SEPTEMBER 13

In Cape Town some 20,000 people of all races took part in an anti-apartheid march through the centre of the city. Waiving his government's emergency regulations, the acting President, F. W. de Klerk, had allowed the rally to go ahead after receiving assurances from its organisers that it

would be entirely peaceful. Two days later another mass rally took place in Johannesburg.

19,000 ambulance staff began an overtime ban after the Health Secretary, Kenneth Clarke, rejected a final appeal by Nupe to put a disputed 6.6 per cent pay offer to arbitration. He said the union was claiming "a ridiculous" 20 per cent increase.

SEPTEMBER 14

Exiled from Namibia for almost 30 years while the territory was under South African rule, Sam Nujoma, the president of Swapo, returned home and predicted a Swapo victory in the November elections.

Following allegations that members of the Royal Ulster Constabulary had leaked confidential documents to loyalist paramilitary groups, the RUC announced that a separate list of IRA suspects had been stolen from Dunmurry police station in Belfast. John Stevens, the Deputy

Hurricane Hugo made matchwood of light aircraft on Guadeloupe.

Chief Constable of Cambridgeshire, was appointed to investigate the theft and on September 19 the RUC admitted that a second file had gone missing from Dunmurry.

A police inspector, Raymond Codling, was shot dead at a service station on the M62 in Greater Manchester. His killer, Anthony Hughes, a convicted armed robber and rapist, later shot himself in the head.

SEPTEMBER 15

The inflation rate fell from 8.2 per cent to 7.3 per cent in August.

SEPTEMBER 16

Lord Trafford, appointed Minister for Health in July, died of lung cancer in Brighton aged 57.

SEPTEMBER 17

790 tonnes of crude oil spilled into the North Sea from the *Phillips Oklahoma* when it collided with a second oil tanker, the *Fiona*, which was at anchor off the Humber estuary. Aerial spraying and strong winds helped break up a 20-mile-long oil slick which threatened to drift south and pollute wildlife reserves in the Wash.

Ferranti International Signal, the defence electronics company, was reported to have been the victim of serious fraud following its takeover of the American firm International Signal & Control (ISC) in November, 1987. Missile contracts supposedly held by ISC at the time of the takeover, and worth up to £200 million, did not exist.

SEPTEMBER 18

Hurricane 'Hugo, the Caribbean's most powerful storm in a



SIPA PRESS

decade, swept across the island of Guadeloupe, killing at least five people and leaving about 4,000 homeless. Over the next few days Hugo went on to devastate Montserrat, Antigua, the Virgin Islands and Puerto Rico before hitting the US coast at Charleston, South Carolina, on September 22. There it claimed 11 lives and caused extensive damage.

After three months of negotiations Hungary's ruling Socialist Workers' Party and opposition groups agreed on a package of six draft laws altering the country's constitution and providing for free elections. Presidential elections were scheduled for November, and parliamentary elections for the New Year.

SEPTEMBER 20

President Gorbachev dismissed five leading conservatives, including former KGB head, Viktor Chebrikov, from the Politburo and replaced them with supporters of his reformist policies. The current KGB leader, General Vladimir Kryuchkov, was among those promoted.

Signor Carlo Ripa di Meana, the EC's Environment Commissioner, announced that Britain

would be taken to the European Court of Justice for failing to meet the Commission's directives on drinking-water purity.

SEPTEMBER 22

Ten bandmen were killed and 22 other men injured when an IRA bomb destroyed the north barracks of the Royal Marines School of Music in Deal, Kent. Local people complained that security at the barracks—the responsibility of a private firm, Reliance Security Services—was lax, and the Government was criticised by MPs for its policy of using private security companies to guard military bases.

Irving Berlin, composer of some 3,000 popular songs including "God Bless America" and "White Christmas", died in Manhattan aged 101.

SEPTEMBER 24

Europe and the United States tied in the 28th Ryder Cup at the Belfry, Sutton Coldfield, but, as holders, Europe retained the trophy. After the match Tony Jacklin announced that he was retiring as European captain.

SEPTEMBER 25

In a speech to the UN General



Viscount Althorp and Victoria Lockwood married on September 16. Prince Harry, left, was a pageboy.

Assembly President Bush said that the United States would be willing to cut its stockpile of chemical weapons by 80 per cent if the Soviets also reduced their arsenal to 20 per cent of the current American level. On the following day, in his address to the Assembly, Eduard Shevard-

nadze, the Soviet Foreign Minister, accepted President Bush's offer and suggested that the US should stop production of new nerve-gas shells to replace its old stocks. He also said that, unlike the US, his country would be prepared to eliminate its entire chemical stockpile without waiting for all chemical-capable countries to sign an accord banning the weapons.

In Phnom Penh, Cambodia, a farewell ceremony marked the withdrawal of the last Vietnamese troops and the end of an 11-year occupation which began in 1978 when Vietnam invaded to oust the Khmer Rouge.

SEPTEMBER 27

In a speech to the UN, Foreign Secretary, John Major announced that British military advisers, the Royal Navy frigate *Alacrity*, and equipment would be sent to Colombia to help in the fight against drugs.

Despite pressure from the federal government in Belgrade, the Parliament of Slovenia, one of Yugoslavia's six republics, approved constitutional amendments giving it the right to secede from the country.



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SEPTEMBER 28

Ferdinand Marcos, President of the Philippines from 1965 to 1986, when he was overthrown, died in exile in Honolulu aged 72.

SEPTEMBER 29

John Wakeham, Secretary of State for Energy, announced that the privatisation of the electricity industry, scheduled to take place in the spring of 1990, would be delayed for six months following problems in determining the future structure of the industry.

SEPTEMBER 30

At a service presided over by the Pope at the church of St Gregorio in Rome, the Archbishop of Canterbury, Dr Robert Runcie, appealed to Christians to "reconsider the kind of primacy the Bishop of Rome exercised within the early church, a presiding in love for the sake of unity of the churches..." His comments angered some Anglicans, and on the following day three clergymen disrupted a service at the Anglican church in Rome as Dr Runcie went to the pulpit.

OCTOBER 1

Celebrations to mark the 40th anniversary of Communist rule in China took place in Peking's Tiananmen Square, where protesters had been massacred in June.

OCTOBER 2

Eurotunnel, the Anglo-French consortium which will operate the Channel tunnel, announced that costs for the project had risen by £2,200 million on the original estimate to at least £7,000 million, and that extra funding of up to £1,500 million was needed.

OCTOBER 3

The Supreme Soviet introduced a ban on all strikes in the transport sector and in essential industries to stave off the possibility of an economic crisis over the winter. The ban was also aimed at the Azerbaijanis who, in the long-running feud over Nagorny Karabakh, had imposed a rail blockade on neighbouring Armenia to starve it of supplies.

The Panamanian military dictator, General Manuel Noriega, survived an attempted coup when troops loyal to his regime defeated rebel officers after a day of heavy fighting at military headquarters in Panama City.

OCTOBER 4

Graham Chapman, a member of the Monty Python comedy team, died of cancer, aged 48.

OCTOBER 5

The UK base rate rose to 15 per cent, its highest level in eight years. Four days later Britain's biggest building society, the Halifax, raised its mortgage rate by one per cent to 14.5 per cent.

The exiled Tibetan leader, the Dalai Lama, was awarded the Nobel Peace Prize for his advocacy of non-violence in the struggle to liberate Tibet from Chinese rule.

OCTOBER 6

Bette Davis, the Hollywood star whose films included *Now Voyager*, *Jezebel* and *All About Eve*, died in Paris aged 81.

OCTOBER 8

28 members of the Ulster Defence Regiment, suspected of leaking confidential documents or otherwise aiding loyalist terrorist groups in Northern Ireland, were arrested in Belfast.

The British-trained *Carroll House*, ridden by Irish jockey Michael Kinane, won the Prix de l'Arc de Triomphe at Longchamp.

OCTOBER 10

The South African President, F.W. de Klerk, announced the release of eight prominent political prisoners including Walter Sisulu, the former secretary general of the African National Congress, who was jailed in 1964.

OCTOBER 11

At the Conservative Party conference in Blackpool, David Hunt, the Local Government Minister, announced that the Government would spend more than £1,000 million in concessions to ease the changeover from rates to the poll tax in April, 1990.

Tony Jacklin hugs the Ryder Cup after Europe wins at the Belfry.



ALLSPORT

TEARING A HOLE IN THE IRON CURTAIN

A remarkable exodus of East Germans to the West began at midnight on Sunday, September 10 when Hungary suspended a 20-year-old agreement with East Germany, its Warsaw Pact ally, and opened its border with Austria to all East German passport-holders. Jubilant refugees who had been informed of the decision earlier in the evening wasted no time in leaving: according to border guards at Hegyesalom, one of six checkpoints, about 300 cars crossed the frontier to Nickelsdorf in Austria in the first 15 minutes. By the evening of September 11 some 6,000 East Germans who had been living in camps near Budapest and in the resort district of Lake Balaton were on their way to a new life in West Germany, travelling through Austria to reception centres in the Bavarian town of Passau. There they received a warm welcome, instant West German citizenship, 250 marks each in resettlement money and a flurry of job offers.

They followed a similar number of their compatriots who had crossed the frontier illegally since May when Hungary began dismantling its barbed-wire border fences with Austria as part of the reformist policy of the Communist Party's liberal faction, led by Imre Pozsgay. The original camp-dwellers represented only the first wave of legal emigrants. Although the exodus slowed after the first two days, about 14,000 East Germans were thought to have arrived in West Germany by the end of the first week, and some 23,000 by the end of September. The figure continued to rise steadily through early October.

East Berlin's verbal reaction to the situation was predictably aggressive. Budapest's decision to allow the refugees to leave was condemned as an "organised trade in humans", a direct interference in East Germany's internal affairs and "a clear violation of legal treaties". In contrast, Moscow's reaction was guarded, and there was no outright condemnation of Hungary's action. The Soviet foreign ministry spokesman, Gennady Gerasimov, described it merely as "a very unusual step" which was obviously "of some concern". Western commentators, meanwhile, made much of the disunity

within the Warsaw Pact, and some Europeans felt moved to issue premature warnings of the economic threat that could be posed by a reunited Germany.

As the exodus through Hungary slowed, new gaps appeared in the Iron Curtain. On September 30 about 7,000 East German refugees who had been camping, some of them for weeks, in the grounds of the West German embassies in Prague and Warsaw, were told they would be allowed to leave for the West. The 4,000 refugees in Prague were informed of the decision by the West German Foreign Minister, Hans-Dietrich Genscher, who had flown to the Czech capital after negotiating the exodus in emergency talks with Czech, Polish, East German and Soviet foreign ministers at the UN in New York. It was thought that the East German leader, Erich Honecker, had agreed to the plan to avoid embarrassment during his country's 40th anniversary celebrations the following weekend.

Greeting the announcement with cheers and cries of "Freedom! Freedom!", the refugees began their journey to the West at once. They travelled overnight in special trains to the West German border-town of Hof, via Dresden in East Germany. Refugees from the Polish capital travelled via Berlin to Helmstedt. Both journeys were more direct than the route through Hungary and Austria. In both cases, too, the numbers on the trains were swollen by refugees who went independently to stations in Prague and Warsaw without contacting the West German embassies. There were also reports that several East Germans managed to jump aboard trains as they stopped briefly in Dresden.

As soon as the first refugees had left, more began to pour into the embassies in Prague and Warsaw, where living conditions quickly began to deteriorate. On October 1 Czech police, who had cordoned off Bonn's embassy in Prague, made no attempt to stop new arrivals, but on successive days there were some clashes as they tried to prevent refugees from climbing over the embassy railings. On October 3, in a move intended to staunch the exodus, East Berlin imposed visa restrictions on East German citizens wishing to visit Czechoslovakia—previously the only country for which no visas had been required.

That evening 11,000 East Germans—about 6,000 of them from the packed West German embassy—began leaving Prague



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by train for the West. For this second wave of refugees, the journey through East Germany proved harrowing. There were many hold-ups as police boarded trains to check documents, and in the main stations in Dresden, Karl Marx Stadt and Plauen there was violence as riot police used batons and water cannon to stop prospective emigrants from joining trains as they passed through. Outside Dresden station a crowd gathered, chanting "Gorby! Gorby!" and "We want out".

By the weekend of October 7/8 the dissension within East Germany and the disunity within the Warsaw Pact could not have been more marked. In Budapest, on the evening of October 7, Communism officially ceased to be the prevailing force in Hungarian politics. Delegates to the ruling Hungarian Socialist Workers' Party voted overwhelmingly to drop "Workers" from the party title, thereby creating a new Hungarian Socialist Party with reformist and pluralist goals.

Meanwhile in East Berlin, following the departure of President Gorbachev who visited the capital for the 40th anniversary celebrations, thousands of demonstrators took to the streets to demand political reform. Mass rallies were also held in Dresden, Leipzig, Potsdam and other cities. Scores of protesters were injured in clashes with riot police and there was more violence on the following night, although on October 9 and 16 huge rallies in Leipzig, involving 70,000 and

Tent city: refugees camp in West Germany's Prague embassy, top, and left, newcomers climb the railings. Above, jubilation on reaching Hof.

100,000 people respectively, went ahead with little intervention. On October 18 the Communist Party responded to the unrest by forcing Erich Honecker to retire. The 77-year-old hardliner, who had been East Germany's leader since 1971, was succeeded by the head of security, Egon Krenz.

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THE WINES OF ERNEST AND JULIO GALLO





BY JULIAN CRITCHLEY

Why not a Christmas House of Commons pantomime? We rank among the nation's entertainers, appearing, as we now do, twice nightly upon the television screen. Since the cameras were let in last November, the chamber has become a Palace of Varieties where some of the best-loved, and best-hated, of our politicians tread the boards for our delectation. We should be permitted to put tinsel on the nation's Christmas.

My *Encyclopedia Britannica* defines a pantomime as "war-dances, animal mimicry, and sacrificial rites," which is as good a description of a party conference (to say nothing of Prime Minister's Question

Time) as I have ever read. The problem remains, which pantomime? *Pass in Boots*, starring Mrs Margaret Thatcher? *Dick Whittington*, the simple story of how Mr Norman Tebbit has been obliged to leave home in the Marches of Essex, made his fortune in the City? *Jack and the Beanstalk* with our very own Mr Neil Kinnock? Or *Cinderella* with Mrs Shirley Williams? Whatever the theme, we have, waiting in the wings, a cast of hundreds.

With so many prima donnas from whom to choose, the pantomime producer (the Speaker, surely) will have no easy task. Would Mrs Thatcher demand, as of right, the starring role? "We are the principal boy," I have a nasty feeling that she might

Her opponents, who are not all to be found in the ranks of the opposition parties, might prefer to see her as Mother Goose.

Perhaps the Speaker would welcome a few suggestions from me. The Good Fairy, a role which in the past Mr Norman St John-Stevens (now Lord St John of Fawsley) made his own, must surely go to Mr Chris Patten who, dressed in Lincoln Green, has done so much for the Conservative party's ozone layer.

Dr David Owen, Mr Michael Heseltine and Mr Cecil Parkinson would be favourites for the role of Prince Charming. Who has the best legs? Could such a momentous choice be left to the vagaries of the casting couch?

David Owen would make it a condition of his acceptance that a very small non-speaking

part be kept for Mrs Rosie Barnes; Cecil Parkinson has already demonstrated an ability to dance the light fantastic; while Michael Heseltine can sing as well.

And who would play the Ugly Sisters? Mr John Prescott and Mr Dennis Skinner share digs. And some would say that Mr Prescott, who was once a steward on board ship, is already too big for his boots. Dennis Skinner has made a career out of parliamentary insult, although beneath all that coal dust must beat a heart of gold. Both would be beastly to "our Shirl" who has long proved too grand for the boys of the working-class movement.

The queue of the aspiring outside the offices of Mr Speaker would stretch twice

around the Palace of Westminster. Mr Colin Moynihan would ask to play Buttons; Mr John Selwyn Gummer is made for the part of the Frog Footman, while Sir Geoffrey Howe, benign, rumpled and not a little unbraced after the loss of his Great House in Kent to Mr Nigel Lawson, would bring just a touch of asperity to the part of the Widow Twankie.

Were we to stage *Ali Baba and the 40 Thieves*, the leading part would fall quite naturally to Mr David Waddington, the Government Chief Whip, while "the 40 thieves" could be made up from a chorus of what the popular press likes to call "prominent backbenchers". It would include the 18-stone Tony

tribune Mr Geoffrey Dickens ("On Saddleworth Moor, bar 'at"), Sir Geoffrey Johnson Smith, representing the young conservatives, and Mr Tony Banks who is not the only comedian on the Labour benches.

As the principals come on stage to the audience could boo, cheer and hiss to their hearts' content. Mrs Virginia Bottomley's ballads would leave no eye dry, while Mrs Edwina Currie's Humpty Dumpty would provide a cautionary tale. But who should play the Demon King? It could only be Mr Nicholas Ridley, late of Folesy Wood, who would make his entrance in his customary cloud of smoke. Hurry, hurry while seats last □

*Julian Critchley is appearing this Christmas as Robinson Crusoe at the Prince's Hall, Aldershot.



PHOTOGRAPHS FROM HULION-DEU TSCHE COLLECTION

WHEN ALL OUR CHRISTMASSES WERE ON THE RATION

Fifty years ago brought the first of six wartime Christmases for Britain. With rationing, the black-out and many people away from home, good cheer was more limited than usual. But with traditional resilience the British nonetheless generally managed to enjoy themselves – even learning to like carrots instead of fruit in their Christmas puddings – as Godfrey Smith recalls.

Memory plays scurvy tricks when we test it over long stretches of time, and war memories are particularly unreliable. A merciful mental prism usually blocks out the worst and colours the best. So, particularly for someone of my generation—I was a 13-year-old schoolboy when we had our first wartime Christmas, an 18-year-old air-crew cadet when we had our last—all six festive times blend and blur, and the debit sides for which they are celebrated in the history books hardly seem to have mattered. Thus, although, looking back, I suppose I was slightly hungry all through the war, I never remember missing at least a taste of the traditional goodies. There was food rationing, of course, but people saved up. Booze was scarce, but I didn't drink. Tobacco, too, was a bit of a luxury, but I didn't smoke either. A very small amount of artifice made Christmas go a long, long way.

One external constraint gave Christmas in wartime great clout: the black-out. The velvety blackness outside could, and did, make the glitter and gewgaws inside that much brighter. You needed energy and ingenuity to make a Christmas tree glisten, but not much else. Besides, to a nation under arms, and to millions of servicemen away on active service, the idea of getting home for Christmas had a glamour it lacks in these consumer-rich days. And 72 hours' leave from December 24 to 27 could sound like heaven on earth. Certainly at first, some traditional props of pre-war British Christmases went on as if Hitler had never happened. On Christmas Day, 1939, the King broadcast his customary message at 3pm and, soon after, Gracie Fields appealed for the hospitals. The



King George VI, above, broadcast to the nation in September, 1939, then at each wartime Christmas. Shops, left, remained enticing.

leading a strong cast in *The Importance of Being Earnest* at the Globe. Rex Harrison was starring in *Design for Living* at the Savoy, and Emlyn Williams was having a hit with his new play *The Corn is Green* at the Piccadilly Theatre.

RAC asked motorists to give lifts to servicemen carrying heavy kit.

That year's wartime theatre was rich in talent, with John Gielgud and Peggy Ashcroft

Yet some horrors never seem to change: the IRA exploded three bombs in Piccadilly Circus a week before Christmas and another two on Boxing Day at Victoria and King's Cross stations. In a wider context, though, the war hardly seemed to have begun.

By Christmas, 1940 the world, from our beleaguered little island, looked dramatically and catastrophically different. By this time we had been thoroughly blooded. We had been through Dunkirk and the Battle of Britain, put Churchill in power instead of Chamberlain, and withstood the Blitz. Children who had



been evacuated to America and Canada broadcast to home, and family parties were held in Underground stations which had become shelters from the bombs. The entire staff of a Croydon store gave up their Christmas Day to serve dinner to 500 Canadian soldiers.

The shortages were beginning to bite: carrots had to take the place of dried fruit in millions of Christmas puddings. The wealthy, as always, felt the deprivations less keenly. Prunier's, then still in St James's, offered to send an airtight tin with a gourmet dish for the New Year: bouillabaisse was 5s a portion. And Virginia Woolf had cause to thank her fellow writer and friend Vita Sackville-West: "Your divine butter arrived on Christmas morning . . . Leonard and I, economising with a duck this year, had such an orgy of butter-eating it was worth 10 turkeys. Oh what a gift!"

By the next year the mood had changed again, and was bitter-sweet. The best and worst days of the war fell close together for Winston Churchill and millions of those he led: on December 7,

1941 the Japanese bombed Pearl Harbor, thus bringing America into the war, and thus making it certain, as Churchill wrote, that whatever the horrors ahead we were bound to win. Only three days later the *Prince of Wales* and the *Repulse* were sunk by Japanese aircraft, leaving the Pacific and Indian Oceans undefended. Hong Kong fell on Christmas Day and the colonial British, previously cosseted by life, were obliged to live on 10 ounces of rice a day. Back home, the government tried to cheer workers by giving them two days off, and Jacqmar sold topical scarves with themes like "Happy Landings" or "Free France" at one and a half or two and a half guineas. But the intelligent were not deceived. "It has," noted Harold Nicolson in his diary, "been a sad and horrible year."

There was a sense, by Christmas, 1942, that the tide was beginning to turn. Monty had scored his smash-hit triumph

Traditional props continued, and Father Christmas managed not to forget those away from home.

at El Alamein. The Americans had landed in force over in Tunisia and were racing to meet him. There were many films to bolster the new mood of confidence: Noël Coward writing, directing and starring in *In Which We Serve*; Greer Garson playing an undaunted English mum in *Mrs Miniver*; Ingrid Bergman asking Dooley Wilson to play it again, Sam, in *Casablanca*. Food, though, was still tight. Even the homely rhubarb had its price fixed by the Ministry of Food—11d a pound up to April, 5d through May, and a handy 3d from June 28. Fuel was tight, too, and the government urged people not to wash up in dribs and drabs, but to save all the dirty crockery and make a decent job of it.

At Christmas, 1943, the British had cause to be grateful. Churchill was making a steady recovery after being taken ill earlier in the month; he had had an enormously busy year, culminating in his first great parley with President Roosevelt and Marshal Stalin at Tehran. At home, though, the British had to contend with the news that there would be enough turkeys for only one family in 10. Still, the huge spate of wartime films continued, and they could see Gary Cooper and Ingrid Bergman in Hemingway's *For Whom the Bell Tolls*, Humphrey Bogart in *Sahara* and Orson Welles and Joan Fontaine in *Jane Eyre*.

The papers were able to report that it had been the most peaceful wartime Christmas—the Luftwaffe had vented all its fury on the Russians, and throughout Britain the emergency services had nothing to report. Besides, there was more good news to savour: the supreme commanders who would direct the liberation of Europe were announced. They would be led by General Eisenhower, while Monty would command all British forces under him; a partnership that was to prove wincingly grating.

The last Christmas of war lifted the heart and stirred the nerves. The Allies had landed in Europe and were steadily pushing east. Yet there was civil war in Greece and Churchill felt he had no choice but to intervene. "It was December 24," he wrote "and we had a family and children's party for Christmas Eve. We had a Christmas tree—one sent from the President—and were all looking forward to a pleasant evening . . . but when I had finished reading my telegrams I felt sure I ought to fly to Athens . . . I also spoil Mr Eden's Christmas by the proposal, which he immediately accepted, that he should come too. After having been much reproached by the family for deserting the party, I motored to meet him at Northolt."

For the ordinary men and women in the street there were more poignant



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cares; the personal columns were full of announcements from anxious relations seeking news of servicemen reported wounded or missing. In a portent of things to come, on the other hand, there was an Underground strike on Christmas Day. The irascible James Agate, critic, columnist, and bon viveur, noted in his diary that if he had his way he would take four railwaymen and four directors from London Transport and shoot the lot: "I don't care what the quarrel is about or who is in the wrong, what I am angry about is that thousands of young men and women in the services should have their holiday ruined."

Not all young people did badly, however. The King and Queen had a family Christmas panto, *Old Mother Red Riding Boots* in which their daughters took part. "The Princesses sang and danced," reported *The Times* solemnly, "and took part in a ballet about the seaside in the 1890s—Princess Elizabeth as a belle of the period and Princess Margaret as a schoolgirl."

The Hallé Orchestra gave probably the oddest concert in its history—on the main stairway of a boat taking them for an ENSA tour of Belgium, Holland and France. "Passengers crowded in so closely," reported *The Times*, "that the trombonists were unable to perform for fear of injuring members of the audience, and Mr Barbirolli found it impossible to conduct as he literally had not the room to do so." On the Irrawaddy the British 36th Division, serving farthest from home of any in our Army, consumed a Christmas dinner of 2,500 ducks, 1,643 geese, 135 sheep, 72 pigs, and five bottles of beer a head. Back in Hawick, Scotland, a small boy found at his village post office that his comic had not come, that there were no sweets and no chewing-gum either. He asked for a penny stamp, walked out and stuck it on the pillar box, remarking "That Hitler." It was to be the last Christmas he would trouble us□

Many evacuees learnt new skills. In spite of wartime shortages food rations were saved up for Christmas treats though, in 1943, turkeys were available to only one in 10 families.

On the black and white issues of evening dress.

In more mannerly times, the issue of white or black tie was easily resolved by a lady.

If ladies were present, white tie was de rigueur. If a gentleman dined at his club, in the company of his fellows, black tie was acceptable.

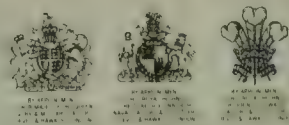
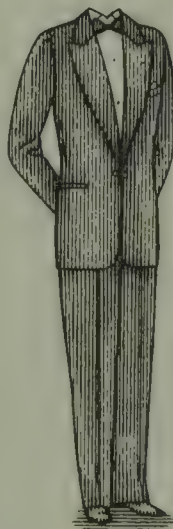
Today, perhaps, the occasions

on which white tie is a necessity have diminished, while black tie has become far more

universally acceptable. Even so, there are still occasions where confusion can reign.

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THREE FACES OF JERUSALEM

A sacred place to Jews, Christians and Muslims alike, the capital of Israel exerts a powerful magic over all who behold it. John Julius Norwich considers the turbulent history of the golden city and the emotions it awakens. Photographs by Fred Mayer/Magnum.

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Above left, a member of the Muslim community, who once dominated Jerusalem for 400 years.

A Jewish scribe, above, engaged in the restoration of ancient Torah scrolls, sacred writings of the Jewish faith.

Monks from Dormition Abbey, left, represent the third group to make Jerusalem the focus of their religion.



Jewish memorial shrine, above, at King David's tomb.

Inside the Dome of the Rock, right, is the stone sacred to both Jews and Muslims.

The church of the Holy Sepulchre, above right, possible site of the Crucifixion.

Evening mass for the Sisters of Zion, overleaf, with the golden Dome of the Rock behind.



The beauty strikes first: a beauty for which one is somehow never quite prepared, and which comes every time as a surprise.

Few cities in the world can have changed less over the centuries than the Old City of Jerusalem, or held more stubbornly to their architectural integrity. On arrival you should go straight to the top of the Mount of Olives and stand where Christ stood, looking out to the west. There it lies, across the Valley of Kidron—the persistence of the old Biblical names gives an additional edge to the excitement—still held fast within its walls, its houses packed hugger-mugger within a labyrinth of narrow streets and twisting alleyways, looking much as it did 2,000 years ago. The magic, however,

comes less from the architecture than from the colour: for Jerusalem is a mountain city, hewn from the living rock on which it stands and from which it obtains a building stone unmatched anywhere in the world. That stone, mellow as honey, invests the city with a radiance which I have encountered nowhere else and which, at certain moments of sunrise and sunset, can become almost unearthly. "Jerusalem the golden . . ." we used to sing at school: little did we know how true our words were.

Sadly, in the last 20 years, the distant horizon has been disfigured by the high-rise buildings and tower blocks of the New City that has become Israel's capital. The Old City, however, remains in all its essentials Arab: not particularly



Muslim, perhaps, because many Palestinian Arabs have been Christian for generations, but Arab in character and language, clothes and cooking. Wandering through the souks, with the old familiar smells of coffee, spices and donkey dung ever-present in the nostrils, one feels at every step the nearness of the desert, and its power to shape the lives of men. To enter by the Damascus Gate is to shuffle off the 20th century and to be transported, instantly and effortlessly, into the illustrated Bibles and Sunday-school slides of our childhood.

This does not mean, however, that we shall necessarily all react to them in the same way. How we do so will depend on the firmness of our faith, the extent to which that faith is intellectual or





emotional, our taste in art and architecture, our sense of history, even, I fear, our gullibility. Nearly all the modern churches—especially those built earlier this century by the Italian architect Barluzzi—I personally find unendurable. But look, by contrast, at the Church of St Anne, built by the Crusaders on the traditional site of the Virgin's birth by the Pool of Bethesda. Milky-white in its little garden of acacia and pepper-trees, it stands spare and serene, unassertive and uncluttered, filled with light and benediction, one of the purest, loveliest churches in the world.

The Church of the Holy Sepulchre is, it must be admitted, neither pure nor lovely, but it casts a dark and mysterious spell. Whether or not it really marks the

site of the Crucifixion and Entombment we shall never know. General Gordon—among many others—denied it, opting instead for the rocky knoll above what is nowadays known as the Garden Tomb, to which two rock-cut cisterns like eye-sockets might just conceivably give the appearance of Golgotha, the Place of the Skull. My own money remains firmly on the church. The old argument that in Christ's time the place would have been inside the city walls—and thus ruled out for executions—has now been exploded. We know, moreover, that Marcus, the Bishop of Jerusalem who received Hadrian in AD135, had no doubts as to its authenticity—which is why the Emperor erected a Temple of Venus on the top. And if, as is likely, Marcus was then

an oldish man, as a child he probably knew eye-witnesses to the event.

For other reasons, too, the church has had its detractors. It is, they point out, an architectural mess: part-Byzantine, part-Crusader, but so ravaged by fire and earthquake, so knocked about by the various Christian sects that share it, so hideously restored by early-19th-century Greeks, as to have become a travesty of what it might have been, a place which no person of sensitivity, whatever his beliefs, can enter without revulsion. Besides, they continue, the place is a Jerusalem in microcosm, having been fought over almost as much as the city itself; and if the warring factions have been Orthodox and Roman



A baptism, above left, of the Greek Orthodox Church, one of Jerusalem's Christian factions.

During the celebrations of Bayram, above, at the end of Ramadan, Muslims enjoy sweet, nut-filled desserts.

A Jewish mother, left, blesses the candles at the beginning of Seder, the ceremonial meal taken at the start of the Passover.

Catholic, Armenian and Abyssinian, Syrian and Copt, rather than Christian, Muslim and Jew, the rivalries have been just as bitter, the animosities not a whit less strong. They dwell with relish on stories of the constant bickerings—over the responsibilities for the sweeping of a staircase, or the running of Greek electric wiring through a Coptic chapel—explaining how for centuries the peace was kept by armed Muslim guards and how, even today, the building is in the overall charge of a Muslim caretaker, a member of that same family to which the keys were entrusted by Saladin after his capture of the city in 1187.

They are perfectly right: what they fail to see is that none of this matters a bit. The important thing about the Church of the Holy Sepulchre is that, for very nearly 2,000 years, men have *believed* that Jesus Christ was crucified and entombed on this spot, and that the church consequently covers the two most sacred sites in Christendom; and those 20 centuries of devotion have created a truth of their own. Thus, even if Jesus did not historically meet his death here, there is by now a very real sense in which he did; and this mad, rambling, rabbit-warren of a building possesses an atmosphere—and to me packs a spiritual and emotional punch—more powerful than I have known in any other Christian shrine.

When, in AD638, Jerusalem fell to the new religion of Islam in its first irresistible wave of conquest, the Patriarch conducted the victorious Caliph Omar round the Holy Places and invited him to say his afternoon prayers at the Holy Sepulchre. But Omar refused. Had he done so, he pointed out, his followers would have seized the whole building, which would have been lost for ever to Christianity. Instead, he crawled up an ancient sewer to the area where Solomon had built his Temple, and saw at its centre the great rock which the Jews, who had been exiled from the city a quarter of a century before, held sacred as the altar of Abraham and the pillow of Jacob: the rock whose holiness had been confirmed, with so much else from both the Jewish and the Christian religions, by his friend the Prophet Mohammed. Upon it he built a frail wooden mosque; and the successor of that humble building, erected only half a century later by the Caliph Abd-el-Malik, still stands in magnificent isolation on the high Temple platform and is known as the Dome of the Rock: Islam's second holiest shrine (after the Ka'aba at Mecca) and the greatest of its early monuments. Its form—an octagon surmounted by a dome—could hardly be simpler, but its influence has been immense. The Templars, returning from the Crusades, took

it as the inspiration for their circular churches all over Europe, and we find it reproduced, with varying degrees of accuracy, in Italian Renaissance painting as a means of identifying Jerusalem.

Inevitably, the Dome of the Rock has undergone a number of changes in the past 1,300 years; this time, however, nearly all of them have been for the better. It was Suleiman the Magnificent, in the 16th century, who first clad the upper walls with glorious Turkish tiles. Already 200 years before him, however, Indian craftsmen had been specially imported to decorate the inside of the Dome with swirling arabesques; and by that time the mosaics below them, running round the inside of the drum—the gift of a Byzantine Emperor—had been in place for some four centuries.

To enter the building is to be struck by two tremendous contrasts. The first is essentially one of light. Outside, all is dazzle: the golden dome (in fact a recent replacement in bronze aluminium) and, below it, the shining turquoise, cobalt and lapis lazuli of the tilework, all blazing in the morning sun. Inside, there is a

On arrival you should go straight to the top of the Mount of Olives and stand where Christ stood

cool, mysterious, sub-aqueous glow, filtering gently through the windows of coloured glass and gently reflected by the tiles of the lower walls.

The second contrast is one of form. As your eyes gradually adjust to the dimness, you perceive that the building contains nothing but the undulating surface of the Rock itself, where, among the innumerable pits and pockmarks, you may see the hoof-print of Mohammed's mare, al-Burak, as she leaped up with her master to heaven. And that expanse of stone, rough and unhewn, is the point and purpose of the building. The splendour, subtlety and sophistication everywhere around simply form the shell of a gigantic reliquary, scarcely noticed by the muttering, shuffling pilgrims.

It is not the fault of the Jews—the first of the three great religions to claim Jerusalem as its own—that they possess no ancient monuments comparable to those of the Christians and the Muslims: their city was captured and destroyed by the Romans under Titus in AD70, and fully regained by them only in 1967. What remains, however, is the western rampart of the Temple platform, the lower courses of which were laid by Herod; and

it is here that you will find, at almost any hour of the day or night, the most fervently orthodox Jews of Jerusalem swaying, sighing, moaning, even sobbing, in their endless lament for the loss of their city. To them the secular State of Israel means less than nothing, for they know that their race will never recover its lost heritage until the coming of the Messiah. Meanwhile they wait—and mourn.

To the average gentile from western Europe, these devotions at the Wailing Wall—especially if the visitor dons a cardboard skull-cap and enters the covered section at the northern end—are perhaps the most astonishing experience Jerusalem has to offer. But his astonishment will be shared by many of his Jewish friends. I chanced to meet one of mine in that very place, paying his first visit. "Well," he murmured as we emerged, "I have been a practising Jew all my life, but I can assure you that these people are just as strange and incomprehensible to me as they must be to you." Most Jerusalem Jews would probably echo his words.

For they, too, are divided. The average modern Israeli—proud, go-ahead, energetic, brash, the sort that has made his country what it is today—has no time for the broad-hatted, frock-coated, ringleted zealots of Mea Shearim, the ultra-Orthodox quarter where, if you drive through on the Sabbath, your car will be stoned. In much the same way, the Ashkenazim from Central Europe find it difficult to understand their Sephardic cousins from Spain, North Africa and the Middle East; while for most of the native-born sabras, whose families may have been settled for the best part of a century, the city has long since lost its mystique. Even if there were prophecies, they argue, have they not been fulfilled? It is time to stop talking about Jerusalem; there is work to be done.

But how can one stop? How can one take it for granted that a single small settlement high in the Judean Hills should have had such a history, created so many legends, become the focus of two of the greatest religions of the world and one of the most sacred cities of a third? And what is Jerusalem anyway? Shrine or battleground? Holy or accursed? Municipality or dream? Ancient monument or capital of a modern state?

Jerusalem is all these things, and many more. It is also, as it has always been, a desperately unhappy city, with little hope of greater happiness in the future. Whether it has acquired wisdom from its age and sorrow I cannot tell; but I do know that there is no city anywhere in which a week's wandering will teach us so much: about religion, about history, about human nature—perhaps even about ourselves □



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HAPPY GHOSTS OF CHRISTMAS PAST

For Anthony Trollope, one of the Victorian novelists who often wrote about it, Christmas was a happy family occasion, as his latest biographer, Richard Mullen, here describes.



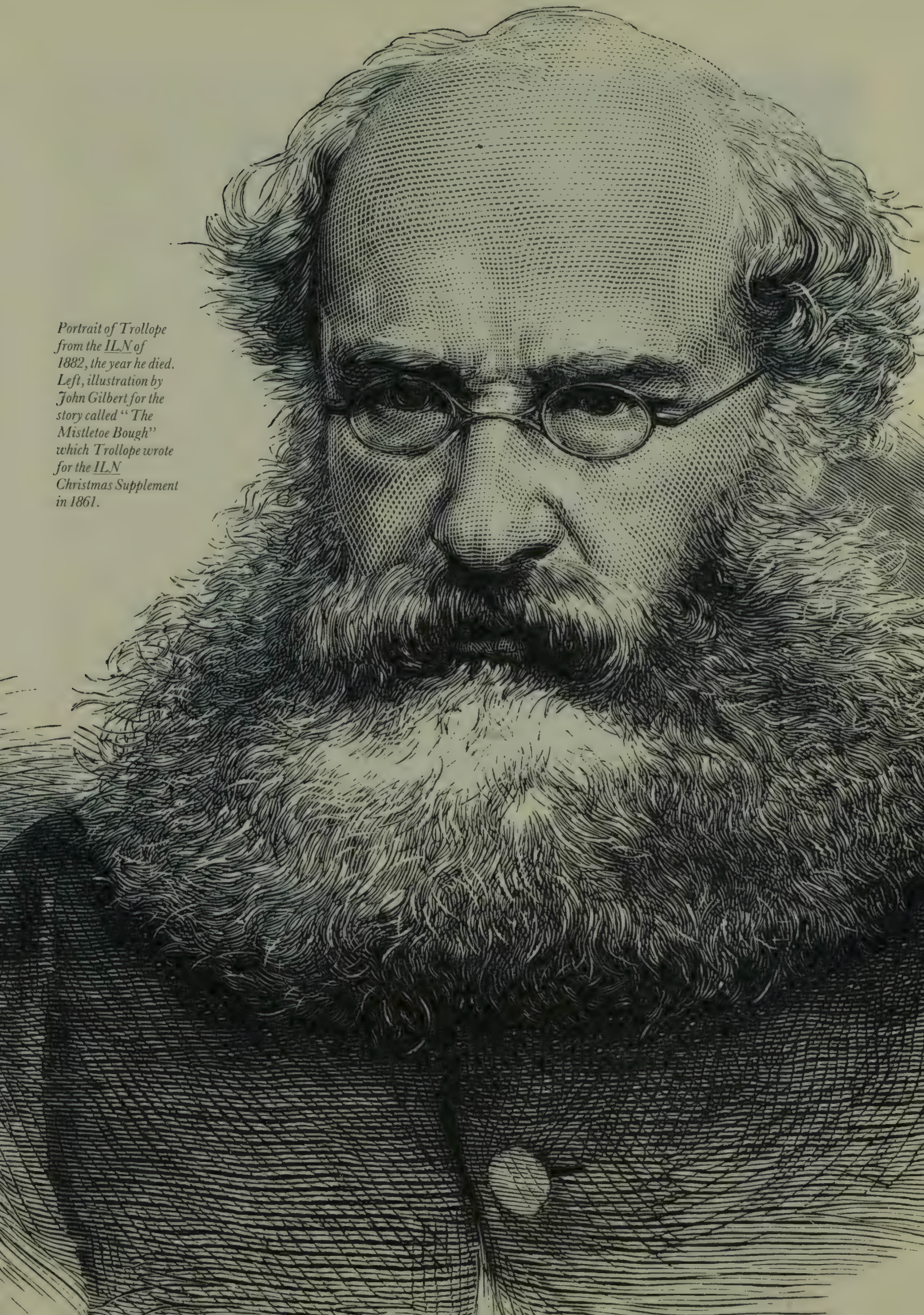
The Victorians created Christmas as we know it, or at least most of those customs and rituals we associate with it. Mainly responsible for spreading these customs were novelists like Anthony Trollope, who today ranks with Charles Dickens as one of the most popular of the great Victorian writers. Trollope celebrated Christmas as a family occasion and his views grew directly out of his own family background.

Anthony Trollope was born in 1815 into what seemed a relatively wealthy family. His father was a barrister who also had a comfortable private income and was the reputed heir to the landed estate of a rich uncle. Yet suddenly everything seemed to go wrong for the Trollopes. The rich uncle found a new wife and soon produced an heir. Trollope's father was a quarrelsome man who had both bad luck and bad health. The family plunged into continual financial crises. Eventually his mother, Fanny, took most of the children to America.

The Christmas of 1828 must have been the most miserable of Anthony's life: a 13-year-old boy alone at his third school, Winchester, and dependent upon the hospitality of an aunt and uncle for the holidays. Although Fanny Trollope's original motives for going to America were complex and her time there a miserable failure, she did discover one great talent: the ability to write amusing books. Once she returned she supported the family by writing travel books and novels. Most of the time she lived abroad, eventually settling in a villa in Florence.

However, when she lived in London as a widow, she strove to keep Christmas customs alive, not only for her family but for her servants as well. In 1838 she

Portrait of Trollope
from the *ILN* of
1882, the year he died.
Left, illustration by
John Gilbert for the
story called "The
Mistletoe Bough"
which Trollope wrote
for the *ILN*
Christmas Supplement
in 1861.





invited some friends to share roast beef and Christmas pudding with her and her sons: "I send my servants to enjoy the holiday with their friends and we are literally to wait upon ourselves during the evening but you shall have tea and coffee and cold sandwiches and punch at six." Anthony and his eldest brother, Thomas Adolphus, both followed their mother's example and became successful writers. For Anthony the road to literary fame was a difficult one, in spite of the benefit of having a celebrated name. His mother, not wanting her youngest son to be dependent upon the uncertain rewards of writing, found him a position in the Post Office.

By starting his writing at dawn and by following a careful schedule he was able to produce more than 60 books. Even on Christmas Day Trollope turned out his set number of pages. He has always been remembered as the creator of the Barsetshire novels, which revolve round the clergy of Barchester Cathedral and its diocese. Readers of *The Illustrated London*

Trollope, who invented the pillar-box, might not have enjoyed this sketch from the ILN of 1882: "Why the mail was late."

News should be pleased that it was this magazine, more than any other, which recognised the permanent importance of Trollope's Barsetshire novels. When he died, in 1882, he was no longer at the height of his great popularity and some of the younger critics dismissed his work as pleasant but out-of-date. However *The Illustrated London News* was more perceptive when it stated that the Barsetshire novels will "be studied, enjoyed, and believed in" in the 20th century. "They will probably outlive the realities which are so vividly delineated."

To the Victorians, Christmas was first and foremost a religious and a family occasion. Trollope was almost unique among the great Victorian novelists in having not only a happy family life, with his wife Rose, two sons and a niece, but also a genuine devotion to traditional Christian beliefs. Both of his grand-

fathers and numerous other relatives were Anglican clergymen and he had grown up in a family which never questioned the great essential truths of Christianity. On the other hand, they were people who despised the narrow-minded and puritanical type of Christians who used religion to inflict their own crabbed vision of life on others. He fought the puritan attitude and insisted that Christmas was a time for rejoicing.

The Victorian era was the golden age of the family. Everything seemed to centre on family life, and literature of all types was expected to support it. No longer was Christmas just an excuse for overeating in the name of religion. It celebrated not only the redemption of the world but the sacredness of family life. There were two ways in which a writer like Trollope was called upon to do this. The first was to write a story about some Christmas theme, the second was to introduce some chapters set at Christmas into his novels.

Most writers, including Trollope, found it difficult to turn out Christmas sentiment in short stories as these normally had to be written in the heat of the summer. The easiest way round this was to take a plot and set it at Christmas. This is what he did in an 1876 story, *Christmas at Thompson Hall*. Here he has an English couple coming home for Christmas and stopping on the way in Paris. The husband has a bad sore throat and the wife goes off to the hotel kitchen to prepare a mustard plaster. She gets lost on her way back to their room and eventually ends up in the wrong one where she applies the mustard plaster to a strange man. This causes him pain and her embarrassment, made all the worse when they keep meeting the man on every stage of their journey. It turns out that he is on his way to Thompson Hall to marry the woman's sister. This amusing tale of embarrassment and travel makes use of Christmas to add extra colour.

However Trollope did introduce serious thoughts into some of his Christmas writing, more often in episodes in novels than in his short stories. *Can You Forgive Her?*, the first of the political or Palliser series, appeared in 1864. Trollope illustrated one of his essential points—that no one is either completely bad or good—by having a dissipated young gentleman, who is trying to induce Lady Glencora Palliser to desert her husband, encounter a girl in Oxford Street two days before Christmas. She begs him for money to buy gin. Trollope nowhere says what the girl is, as he knew that many of his readers would be shocked by too open a portrayal of the immorality that was rife in London. Yet he cleverly arouses sympathy for both the

Poor devil! see him owre his trash,
As feckless as a wither'd rash,
His spindle shank a guid whip-lash,
His nieve a nit;
Thro'bluidy flood or field to dash,
O how unfit!

Robert Burns

ROBERT BURNS

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

W. B. Yeats

WILLIAM BUTLER YEATS

The smoother the Irish.

JAMESON

THE differences that distinguish Jameson from certain Scottish whiskies are much more than imaginary. JAMESON is distilled three times (not twice, like Scotch) to produce a purer, smoother taste. BUT then, you'll never really know how smooth the Irish can be until you've tried it.



girl and the idle young man, who tells her "we are alike". The young man takes her to a public house, buys her a meal, gives her money for a bed and food to celebrate Christmas, and then leaves. With this episode Trollope contrives not only to paint the conventional scene of Christian charity that people like to read but to force his more perceptive readers to ask troubling questions about their society.

There was another way to introduce Christmas into novels. This was to show how different characters celebrated Christmas. Trollope's best use of this is in *Orley Farm*, which appeared in 1862. Here he devotes four chapters to describing Christmas at four different houses. One of these belongs to Moulder, who embodies the crass commercialism and dishonesty that Trollope despised. Moulder is a complete materialist who feasts without knowing what he is celebrating: he lovingly describes his great efforts to find the largest turkey he could, weighing 24lb. He went to the butcher's every morning for a fortnight to see that it was wiped with vinegar. Moulder turns his Christmas dinner into nothing but a business discussion and even attacks any idea of religion or eternity. Trollope concludes in one of the harshest sentences in his writing: "Such is the modern philosophy of the Moulders, pigs out of the sty of Epicurus."

A far different Christmas is passed at Noningsby, the home of a judge. Here, too, people enjoy tables groaning with food but know what they are celebrating. All the guests go to the beautifully decorated church and all show great concern for others' happiness. Games for the children were particularly important—"blindman's buff at quarter past three, and snap-dragon at five". Children enjoyed this game, which combined snatching raisins out of a fire while a guest suddenly appeared disguised as a ghost. One of Trollope's nephews later recalled that the novelist himself loved all these games and often used to cheat in the card games—to make sure that the children won. Trollope was particularly delighted that the famous artist John Millais did the illustration for *Orley Farm* and in that of Christmas at Noningsby, Millais has had a little joke: the blindfold and portly figure taking part in these games must be Trollope himself.

Trollope loved old English customs and often introduced them into his Christmas stories. He was always a determined enemy of anyone who tried to use some supposed religious reason to suppress enjoyment, particularly at a time of the year which should be festive. In one Christmas story, *The Mistletoe Bough*, which he wrote for *The Illustrated London News* Christmas Supplement in 1861, he

has a brother and sister arguing whether mistletoe should be hung. The girl persuades her mother to veto the idea. Trollope saw this as a good example of growing Victorian prudery: "The world is changed," he bemoaned. "Kissing is less innocent now than it used to be when our grandmothers were alive, and we have become more fastidious in our amusements."

Yet Trollope was not the type of writer who is always bemoaning that the good old customs are all being destroyed. He much approved of the way Victorians were making their churches and worship more colourful. In *The Last Chronicle of Barset* the most admired of his heroines, Lily Dale, is busy putting up Christmas decorations in her parish church in Allington. To Trollope the work of Lily and her friend, Grace Crawley, reflects the way Victorians returned to the idea that a church should be a beautiful building with dignified services and not just a preaching station.

Food was always an important subject to Trollope. He enjoyed his food and liked to entertain lavishly at Waltham House, his Hertfordshire home. In one of his Christmas stories he defined "a fine old English early dinner at three o'clock—a sirloin of beef a foot and a half broad, a turkey as big as an ostrich, a plum-pudding bigger than the turkey and two or three dozen mince-pies". Nor did his guests go away thirsty: he built up a large wine cellar and was always generous, although occasionally he felt that guests did not appreciate it: "What service do you do to anyone in pouring your best claret down his throat, when he knows no difference between that and a much more humble vintage . . . And yet the hospitable hero who would fain treat his friends as he would be treated himself can hardly arrange his dinners according to the palates of his different guests . . . I—I who write this—have myself seen an honoured guest deluge with the soda-pump my, ah!, so hardly earned, most scarce and most peculiar vintage."

Unlike any other writer, Anthony Trollope had a practical role in spreading Christmas cheer through his Post Office work. As late as the 1850s, post for a village was often left in a nearby town or sometimes at a turnpike gate until some passer-by brought it to people's homes. Trollope changed this. By measuring out new routes he made it possible for more and more villages to receive their post from an official letter-carrier.

However, his most important postal service came when he was sent to Jersey in 1851. Here he invented the pillar-box, which gradually spread throughout England and abroad. Thus everyone who receives Christmas cards owes part

of their pleasure to Anthony Trollope. The speed of delivery that the Victorian Post Office achieved is illustrated by one story. On Christmas Day, 1865, Lord Houghton, a celebrated host, wrote from Scotland inviting Trollope and his wife to spend a few days at his country house. This letter, posted on Christmas Day, reached Trollope's Hertfordshire house the next day!

Trollope had also been involved in efforts to improve communication within the Empire. Many people in England yearned to know how their children lived in Australia and Trollope told them not only in his travel book, *Australia and New Zealand*, but in a short novel, *Harry Heathcote of Glangoil*, which he set in the Australian bush. In this Trollope made a unique contribution to the Victorian Christmas story. His younger son, Fred, had settled in Australia as a sheep farmer. After his retirement from the Post Office, Trollope and his wife visited him. *Harry Heathcote* is based on his son's struggles. Since this was written as a Christmas story in 1873, he naturally included an account of an Australian Christmas.

Trollope was amazed how customs designed for the English winter survived in the heat of an Australian summer "in which happy land the Christmas fires are apt to be lighted, or to light themselves, when they are by no means needed". After the toast, "our friends at home", was given, vast Christmas puddings were borne into the room. Their blaze only added to the heat where "one could hardly bear a shirt on one's shoulders". Yet all eyes are moist as the pudding reminds them of the "old country". This may seem sentimental to some now but Trollope was writing for people like himself who had to wait two months to receive a letter from Australia and who wanted to know how people lived. On Christmas Day, 1882, Fred Trollope took some time off from his sheep to write a letter to his father in England. He did not know when he wrote that his father had died almost three weeks earlier.

Trollope left behind him a rich legacy of writing, in all of which he emphasised the importance of the family. To him the quiet life of the family was one of the world's greatest blessings: "For those who have managed that things shall run smoothly over the domestic rug there is no happier time of life than those long candlelight hours of home and silence. No spoken content or uttered satisfaction is necessary. The fact that it is felt is enough for peace." For Anthony Trollope this blessing and every other came from one source, that first Christmas: "Christ came to us, and we do not need another teacher." □



**"We allowed him 30 seconds on goldfish breeding,
before diving into the Graham's Port."**

*I never realised the devastating
effect a fish's sex life could have on a
dinner party.*

*As the last morsels of a sumptuous
three course meal were tucked away,
minds turned to more serious matters:
Opening time.*

The Graham's was about to surface.

*That rich glowing colour. The fruity
bouquet. That depth of flavour.*

*The first sip was uppermost in every-
one's mind.*

*Or so I assumed, until we were presen-
ted with a 'speech' on the mating habits of*

goldfish. (Apparently they were in season.)

*Barbed comments began to fly. "How
interesting for cats?" "Sorry, I didn't
realise there was another fish course."*

*A glimpse of the Graham's bottle was
enough to put a cork in it.*

*One sip and its vintage tradition
was saluted.*

*Two sips and those noble Portuguese
grapes were honoured.*

*Three, and the
goldfish were well
and truly consigned
to a watery grave.*

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Geraldine James has come late to Shakespeare but her success at the National Theatre could point the way to more classical parts, a satisfying conclusion for an actress who was briefly once a dresser for Dame Peggy Ashcroft.

GERALDINE GOES TO BROADWAY

George Perry talks to Geraldine James who this December moves to Broadway with Dustin Hoffman and *The Merchant of Venice*. Photograph by Brian Aris.

Sir Peter Hall runs his theatrical empire from a cramped, busy suite of offices near the Aldwych, discovered up one flight of stairs. There Geraldine James was discussing costume changes for his New York production of *The Merchant of Venice*. As I waited, a hopeful computer salesman looked round the door, then sighed at the array of screens, keyboards, modems and multi-function telephones that cluttered the crowded reception area, "Good grief, it's like mission control in here."

When Miss James's tasks were accomplished we adjourned to the nearby Palm Court of the Waldorf Hotel, where noisy waiters were arranging tables for the next *thé d'ansant*.

She is a striking, auburn-haired woman, younger-looking than her years, with green eyes and an open-air complexion. She comes from Maidenhead. Her mother, however, was Irish, which would explain why Geraldine looks more like a wild, country colleen than a Betjeman tennis girl from Berkshire. She talks in an open, unaffected way with total honesty. Recently she appeared with Dame Peggy Ashcroft in a BBC film, *She's Been Away*, which was directed by Peter Hall. Both women won the Best Actress Award at the Venice Film Festival for their extraordinary performances. When Geraldine James was very young, she worked briefly as Peggy Ashcroft's dresser.

"Peggy is the most natural, nicest person off-stage, she's nice to everyone, and I admired her and wanted to be like her, and that's what I've tried to be."

Peggy Ashcroft was once our foremost Shakespearian actress. Geraldine James has come lately to Shakespeare, but could still inherit the crown. After her phenomenal success with Dustin Hoffman in Peter Hall's production of *The Merchant of Venice* at the Phoenix Theatre this year, she is now about to storm Broadway. It has taken her time to reach this moment in her career.

"At school they knew that I was going to act even before I did. I had failed my 11-plus and my parents sent me to Downe House, Newbury, which I loved, I think because they encouraged me to act. I first knew that I could when I found I could make people laugh."

Being tall for her age and at a girls' school led to her playing juicy male roles, such as Richard II, while still a young teenager, and she became deeply interested in Shakespeare. She stands a healthy 5 feet 7 inches, although she found that in *The Merchant* she appeared more statuesque because Dustin Hoffman would hunch up his already slight frame and cause her to tower over him.

She has been working for nearly 20 years and always had a feeling that she would eventually become a classical actress. "You're always type-cast by the last part you played, which is very limiting. For instance, after I was Lady Maud in *Blott on the Landscape* I was only asked to play loud, strident women."

The professional introduction to Shakespeare took place last year when Sarah Miles dropped out of Peter Hall's production of *Cymbeline* at the National Theatre. Geraldine James was called in at spectacularly short notice to take over

her role of Imogen and delivered an impressive performance.

Hall's casting of her as Portia to Dustin Hoffman's Shylock in *The Merchant of Venice* was inspired. The American star's unpredictable style would have had many classically-trained British actresses reaching for the Valium, but she thrived on it. They attacked their scenes together as a double act, devouring the courtroom exchanges like marital opponents in a divorce court. Their interpretation freshened the old lines, reinvesting them with their proper meaning.

"It's a very topical play; the emphasis on money and monetary values is just like the way the City yuppies behave. Acting with Dustin is exciting because he is never the same. He is always finding something new, and you have to be very sharp to stay with him. I love working like that because every performance then is fresh and original, a discovery."

Hoffman and James repeat their roles in New York in December for a five-month run at the 46th Street Theatre. Ten British actors from the London cast have been permitted by American Equity to appear. It is the first time Geraldine James has acted in America, and the exposure will offer an enviable opportunity for the British actress.

"I got my O-levels and one A-level, but I wasn't going to go to university. I was pushed in the direction of drama school. I went off to RADA, and to my astonishment didn't get in. What they saw was this terribly buttoned-up, middle-class girl, trying to talk frate-fully well, who knew nothing about life. My father, who was a cardiologist, didn't want me to act, and made me take a secretarial course. I lasted about a week."

She finally landed a place at the Drama Centre in Chalk Farm. "I had stopped trying to dress as an actress. I went to my audition wearing a miniskirt, because it was 1969, and Dr Scholl sandals, those chunky wooden ones, not at all right for the stage, and the first thing I did was to trip over. I had prepared a piece as Alison in *Look Back in Anger*, but every other girl trying out there was clutching *Look Back in Anger*. So when I went on I said that I was sorry, they must be bored with it. 'That's all right,' came the reply, 'just astonish us.' That really brought something out in me and I think I must have astonished them because they gave me a place. It was three years of very hard work, and I'm sure not at all like RADA. They tore into my voice—until then I had thought acting was all voice—and they straightened me up and made me look at my feelings."

Afterwards she worked ceaselessly for three years, in repertory in Chester and Coventry, constantly learning different

parts. She loved it and would have been content to stay for ever, but her agent eventually said that it was time to try her hand in London. "I was out of work for six months, living on very little. My mother helped me."

Eventually she secured a part in an episode of *The Sweeney*, a tough Scotland Yard television series starring Dennis Waterman, in which she played a croupier who had an affair with him. By chance it was seen by the director Franc Roddam, who was trying to find someone to play a tragic deaf girl in a drama-documentary he was making, called *Dummy*. This wretched, working-class girl had been abused, beaten and raped by almost every man with whom she had come into contact, and was eventually, having fatally stabbed an attacker, sent to prison for manslaughter. Geraldine James met the girl, the anonymous Sandra X, several times and discovered in her an extraordinary capacity for hope. It was that strength which she projected when she played the part in one of the most harrowing but memorable television productions of the 70s.

"What happened next?" I asked. "Nothing," she said. "I was out of work again." It did, however, bring her awards and, what for her was the greatest prize, her father's acceptance of her as an actress, and his paternal pride on reading her notices. "One of the sisters in his hospital saw me on television and said to him 'Oh dear, doctor. I had no idea that your daughter was deaf.'"

In fact, the television parts did fol-

Peter Hall's casting of Hoffman and James was inspired. In courtroom exchanges they argued like a divorcing couple.



low, and she was seen in several series during the late 70s and early 80s. She was in Malcolm Bradbury's *The History Man*, Janey Preger's *Chains*, and she was Emma Hamilton to Kenneth Colley's naval hero in *I Remember Nelson*.

Films also began to come her way. While she was in India playing Mira-behn in Sir Richard Attenborough's epic, *Gandhi*, she began reading Paul Scott. "Dickie Attenborough then told me that Granada were planning a series based on the Raj Quartet, and as soon as I was back in England I got on to my agent, who said, yes, I was going to be seeing them. But he wanted me to go for Daphne Manners. That wasn't how I saw it all. I wanted to be Sarah Layton." Her persistence finally won her the part in *The Jewel in the Crown*, which she played impeccably, but while the career of Charles Dance took off like a rocket, hers remained on a plateau, until the egregious Lady Maud of Tom Sharpe's *Blott on the Landscape* came on the scene.

But this year has been her busiest. As well as her stage work she was in the Mel Smith film *The Tall Guy* and can be seen this Christmas playing the nasty, child-exploiting Mrs Brisket in *The Wolves of Willoughby Chase*, directed by Stuart Orme, and shot in Czechoslovakia.

She is married to Jo Blatchley, an actor turned film-maker, and they live in a largish house near Clapham Junction. They also have a stunningly beautiful daughter of four, Eleanor, of whom her mother is fiercely proud. "She will be with me in New York, and I've taken an apartment on East 56th. Eleanor is already worrying whether the other children will understand her British accent, but it won't take her long to learn American. I think the experience of New York will be very good for her. Jo will come out to join me later."

She and Jo lived together for several years, then, when Eleanor was one year old, decided to marry. "It was an impulse, but a very beautiful wedding. And the strange thing was that within a year of it both my parents, who had been living separately for 20 years, were dead, within three weeks of each other."

She still suffers occasional stage-fright, an actor's nightmare that plagued even Lord Olivier, and when she is performing has to sleep in the afternoon. In New York Hoffman has a clause in his contract ruling out Saturday working, and she is looking forward to proper weekends and the chance to see what is happening elsewhere on the Broadway stage.

Her plans for the future are not yet mapped out, but were Steven Spielberg to cast her in his next mega-budget movie she would be delighted to do it, and not just for the money □

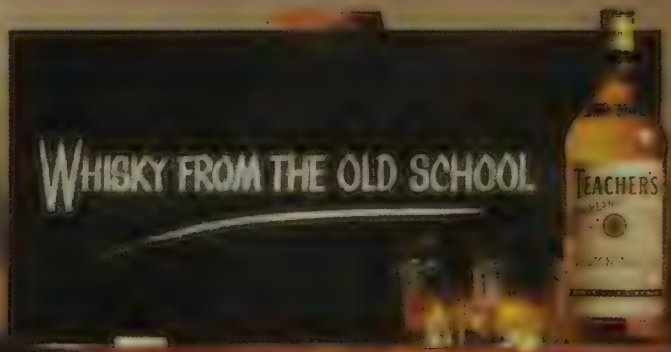
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CUTTING A DASH ON THE ICE

Gregory Holyoake traces the long history of a sport which offers thrills, chills and spills.

John Curry turned the spotlight on to ice skating in Britain in 1976 by winning an Olympic gold medal. He was followed in subsequent Olympics by Robin Cousins and then by the spectacular duet of Jayne Torvill and Christopher Dean. All later turned professional and toured in their own ice shows throughout Britain and America, Curry emphasising his unique ability to translate music into skating movement, Cousins his tremendous athletic prowess on ice, and Torvill and Dean their remarkable flair as creative dancers.

Their popularity was initially achieved through the medium of television. One of their most celebrated predecessors, Sonja Henie, won her fame through Hollywood. Born in Norway, Henie was Olympic figure-skating champion three times and world champion for 10 consecutive years between 1927 and 1936. Pert, petite, blonde and beautiful, she then starred in a succession of romantic comedies on film, including *One in a Million*, *Thin Ice* and *Sun Valley Serenade*, playing opposite such stars as

Ray Milland and Tyrone Power. Her films enormously increased the international popularity of a sport which man has enjoyed, both as a participant and a spectator, for many centuries.

A monk writing during the reign of Henry II in the 12th century noted that during harsh winters great companies of young men sported on the ice at Moorfields. They tied animal bones to their shoes and wielded sticks tipped with sharp iron to propel themselves along with speed. It was the sticks, rather than the shoes, that the monk, William Fitz Stephen, called "skates".

The spikes were put to devastating use: "Sometimes two men set themselves at a distance, and run one against another as it were at tilt, with these skates, where with one or both parties are thrown down, not without some hurt to their bodies." These injuries were apparently borne philosophically, however, for "young men, being greedy of honour, and desirous of victory, do thus exercise themselves in counterfeit battles that they may bear the brunt more strongly when they come to it in earnest".

REPRODUCED BY KINDNESS OF THE NATIONAL ARCHIVES



S
katers

enjoy refreshments, left, in
"Iced Tea", from *The Graphic*
Christmas Number, 1875.

To help the unwary, a
Royal Humane Society Iceman, right,
would be on hand
with rope and loud-hailer.



Excavators discovered a large quantity of bone skates near London Wall in the mid-19th century and presented them to the Guildhall Museum. An intriguing pair of skates similar to those Fitz Stephen describes were also found at Moorfields and these are displayed at the Museum of London. About one foot long, honed and polished, the bones have holes bored at either end to allow leather thongs to be passed through and tied around the shoe. This simple yet effective device enabled sportsmen to skate upon London's frozen ponds and lakes each successive winter from medieval times until the 17th century when iron skates were imported from Holland.

St James's Park also became a place for midwinter sport shortly after the Restoration. Charles II had extended the oldest of London's royal parks by 36 acres, planted it with fruit trees, stocked it with deer and built an avenue, lined with trees, where he could play pall-mall. He also connected several small ponds into a long stretch of water known as the canal, and this froze over one winter's day in 1662. Samuel Pepys recorded the

event: "Over to the Parke, where I first in my life, it being a great frost, did see people sliding with their skeates, which is a very pretty art." A fortnight later he accompanied the Duke of York into the Park "where though the ice was broken and dangerous yet he would go slide on his skeates. I did not like it," Pepys declared, "but he slides very well."

Another celebrated diarist, John Evelyn, joined Charles II and his brother, the Duke of York, in the Park for a novel demonstration of skating. "Having scene the strange and wonderful dexterity of the sliders on the new Canall in St James's park, perform'd by divers Gent: and others with Scheets, after the manner of the Hollanders, with what pernecitie and swiftnesse they passe, how sudainly the[y] stop in full carriere upon the Ice, before their Majesties: I went home by water but not without exceeding difficultie, the Thames being frozen, greate flakes of yce incompassing our boate."

Evelyn later witnessed the extraordinary spectacle of the famous Frost Fair held on the frozen Thames in 1684. Having already walked across the ice to

dine with Archbishop Sancroft at Lambeth Palace he revisited the scene in late January when he watched the erection of tents "in which the[y] roasted meate, and had divers shops of wares, quite crosse as in a Towne..." Charles II conducted his court round the fair which at that time assumed a carnival spirit and he joined in a variety of amusements including a fox hunt. "There was likewise Bull-baiting, Horse and Coach races, puppet plays and interludes..." Evelyn recalled.

That "greate frost" afforded an opportunity for Londoners to indulge in exhilarating winter sports: sliding, sledging and the newly fashionable skating. Rotterdam sailors donned skates and gave demonstrations of their skills to the accompaniment of fiddles. Boats decorated with flags and streamers were equipped with wheels or sleds and towed by watermen and horses. The most popular attraction was a whirling sledge or "Dutch whimsie" consisting of a boat affixed by a rope to a stake and pulled round by Dutchmen. Crowds queued for a ride in this primitive roundabout



VERY SEASONALLY OPPORTUNE PRESENT

REMY MARTIN V.S.O.P.
FINE CHAMPAGNE COGNAC

Remy Martin V.S.O.P. is matured considerably longer than ordinary Cognac. It is also a Fine Champagne Cognac and this designation is permitted only for Cognacs from the two finest areas of the Cognac region.

All of which makes Remy Martin V.S.O.P. particularly welcome when the festive season calls for a neighbourly gesture.



British skaters demonstrate the qualities that made them champions: Robin Cousins's athleticism, left, John Curry's elegance, right, and opposite, the perfect counterpoise and grace of Torvill and Dean.



which was guaranteed a speed "faster than horses on level ground".

By Georgian times skating had become almost an art. The first book on figure skating, *A Treatise on Skating* by Robert Jones, Lieutenant of Artillery, was published in 1772. Jones claimed that skating was not only a wonderfully healthy exercise but that in particular it was "an excellent preservative against the gout". In the 18th century it was considered improper for women to disport themselves on the ice, but the enlightened lieutenant upheld that skating was an eminently suitable pastime for both sexes. "A lady may indulge herself here in tête-à-tête with an acquaintance, without provoking the jealousy of her husband," he propounded, "and should she unfortunately make a slip, it would at least not be attended with any prejudice to her reputation."

Some of Jones's observations on the art of skating could be made about a visit to a modern ice rink: "Learners throw their arms about carelessly, or in a wild manner, as if they were catching at something to prevent their falling, which is the

very means of throwing them down." He included instructions for beginners, how to travel backwards and how to stop without overrunning oneself, breaking one's skates or spoiling the ice.

For the more experienced skater intriguing figures were described: the Fencing Position, Flying Mercury, Serpentine and Salutation. These elegant poses were illustrated by drawings of bewigged gentlemen dressed in coats, waistcoats, tricorn hats, breeches and stockings with silver-buckled shoes enscathed in skates. The spikes that medieval youths employed for weapon practice had by now become silver-topped canes carried with dignity and poise to assist the balance.

Jones also compared English and Dutch skates. Dutch skates were intended primarily for travelling and consequently had a flat and broad surface with irons made light and low to enable them to run over rough ice with ease. The English had developed smaller skates with heavy, short and curved blades—"not above two inches of their surface touch the ice at a time"—thus

ensuring the elegant and graceful movement of the skater.

Frastano—a collection of pamphlets printed on the ice when the Thames froze over completely for the last time in 1814—also included an article on skating. Helpful hints were offered to beginners, such as placing a bag of lead shot in the pocket nearest the foot employed in making the outside stroke in order to achieve "an artificial poise". The article added that experienced performers should be watched and carefully imitated since "nothing can be more beautiful than the attitude of drawing a bow and arrow while the skater is making a large circle on the outside; military

salutes have likewise a pretty effect..."

Great advances in speed and style were being made at that time by skaters, despite the limited opportunities for practice. The pamphlet noted that a certain Mr Maxwell had skated from Long Acre to St James's Park in under five minutes to win a wager. In Edinburgh a Skating Club had been formed with the express intention of improving members' skills, although the writer considered scornfully that this would reduce a spontaneous entertainment "to the rules of art".

In London the heyday of open-air skating was in the mid-19th century. Whenever there was a sharp drop in tem-

perature thousands of people hurried to test the ice on the capital's frozen waters: the Serpentine in Hyde Park, the Round Pond and Long Water in Kensington Gardens, and the ornamental lakes in Regent's Park and St James's Park. Marquies were hastily erected at several venues by the newly-formed London Skating Club whose members cut quite a dash in their uniform of white cravat, swallow-tailed coat and pantaloons.

As accidents were frequent among the less experienced, the Royal Humane Society provided icemen to rescue those who had unwarily skated upon thin ice. Icemen were suitably equipped with life-jackets and loud-hailers and their boats

carried ropes, planks, ladders and grappling irons. According to contemporary newspaper reports they were kept inordinately busy and on one occasion they rescued an embarrassed workman engaged in cutting ice for Queen Victoria's ice house at Buckingham Palace.

The Victorians, who seemed obsessed with costume, apparently consulted scores of fashion plates before venturing on the ice. One colourful aquatint, *Winter Fashions for 1839/9*, presents a crowded scene in Regent's Park where hundreds of skaters are dressed in the height of fashion for that period. Ladies wear feathered bonnets, shawls, stoles and billowing skirts, with their hands





Sonja
*Henie, left, brought glamour to
 the ice in her popular
 films of the 30s and 40s. Her
 record of six European
 championships was matched in
 1988 by flamboyant East
 German, Katarina Witt, below.*



ALLSPORT, VANDYSIADI

tucked inside ermine muffs. Their escorts, slim and elegant by contrast, sport riding coats, trousers, waistcoats, flowing capes, canes and top hats. This great volume of winter clothing was worn with style but it cannot have been easy for the wearers to stay upright.

Certainly the Victorians brought refinement to skating. Winter editions of *The Illustrated London News* of those days featured enchanting sketches of ladies and gentlemen at play upon the frozen waters. A woman rides in a sleigh, covered by a bearskin, pushed by her lover through an archway formed by companion skaters. Ladies with bustles and gentlemen wearing topers form a

long winding train as they wend their way among the frosty fingers of bare trees. And, in an engraving from *The Graphic*, a woman lies in a wooden sledge, as her admirers serve refreshments from china plates and a silver teapot. This illustration is rather laboriously entitled *Iced Tea*. In all these scenes the skaters are wearing skates fixed to their shoes rather than the "boot skates" which made their appearance around 1860.

Ice has always attracted boys and girls. Early engravings show them creating their own sliding patches, whipping spinning-tops and hitting a stone with stout clubs or sticks, which was presumably a primitive form of ice hockey. Modern children would do well to heed the advice offered in a Victorian book of juvenile sports under the section "Skating and Swimming": "Skating is a healthy sport we own, But often fatal has been known: And children when they skate should first their parents' leave obtain."

Queen Victoria ventured reluctantly on the ice on the day before the christening of the Princess Royal in the winter of 1841. Early in February the weather suddenly turned cold and the water froze on the lake in the grounds of Buckingham Palace. The Queen, attended by her ladies-in-waiting, went daily to watch the skaters on the pond, wearing list soles on their shoes to prevent them from slipping on the frozen surface. Prince Albert, an expert skater, cut a particularly fine figure and the Queen was admiring his performance when the ice cracked and he fell in. The ladies panicked as for a moment the freezing water closed over his head. Victoria was the heroine of the hour as she raced alone to his aid and managed to pull him to safety. "Luckily he can swim," commented Lady Palmerston. "The Queen showed much presence of mind and courage."

It was the invention of the artificial ice rink in the late-Victorian period that allowed skating to be pursued by enthusiasts all year round and that led to the competition-skating practised by Curry, Cousins, Torvill and Dean and their successors today. Yet can this compare with the pleasure we experience when ponds and lakes suddenly freeze hard enough to take our weight? □

Helena Rubinstein

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DREAMING OF A GREEN CHRISTMAS

The beauty of the natural world can be brought into the house at Christmas with striking decorations inspired by "all the trees that are in the wood".

FLORAL DESIGN: STUART RODGER
PHOTOGRAPHS: ROGER STOWELL

After decking the hall with boughs of holly, set to work on the fireplace, left. Here, branches of blue cedar, interspersed with fir cones, cover the mantelpiece and cascade down either side to the floor. Bunches of variegated holly add fullness and colour. For silver highlights, the berries of the ivy at the centre of the mantelpiece and two tall sprays of statice are painted with glue and sprinkled with glitter. Artificial icicles provide the finishing touch while the neatly clipped box trees on the hearth set off the untrimmed, natural-looking outline of the completed arrangement. Between the trees, lighted candles draw the eye to the grate where the yule logs have been saved from the flames to form a pretty display with miniature conifers, ivy and a generous sprinkling of "snow". A tree traditionally forms the centrepiece of a family Christmas celebration, but at a time when deforestation is a major concern the arrangement also reminds us of the tree's life-giving qualities.



For a centrepiece that is eye-catching and simple to make, a twig or branch can be dressed with decorations. Here, transparent baubles, strings of “crystals”, silver streamers and tinsel create the effect of a shower of raindrops. Stylish and attractive though it is, the decoration might also be seen as a dire prediction of the barrenness that would follow the destruction of the forests.



The freshness of the
fords can be brought to the Christmas dinner table
with individual place-settings that provide a sophis-
ticated alternative to crackers and cotton-wool
snowballs. Arrange cuttings from different species of
fir in glass finger-bowls filled with chunks of ice. The
combination of winter and the closed and fruitful
pine embodies a real message of hope for Christmas.



ECCENTRIC TEAPOTS

There is no domestic icon more potent or evocative than the teapot. Its steaming spout fills the air with a reassuring fragrance, promising us that, after a cup or two of its nectar, calm will be restored. We reach for the teapot when we want to reward ourselves for a moment of achievement or to take a respite from the day's labours. But we also turn to the teapot at bleaker moments. With its cocky anthropomorphic stance and pot-bellied gravity, the teapot is the tangible symbol of a life-affirming ritual. Just as the ceremony of drinking tea is much more than the sum of its parts, so, too, has the form of the teapot become, in the hands of artists and designers, more than just a receptacle for tea-leaves and water. Over the course of centuries the teapot has evolved into a container of unusual ideas, a familiar format for expressing the unfamiliar. Often it is the tension between wildly improbable forms and the traditional function of the



teapot that inspires the humour, irony and strange genius of the truly peculiar teapot. This selection of some of the more bizarre teapots made in recent years is drawn from Garth Clark's new book, *The Eccentric Teapot*, published by Aurum Press (£13.95).



In the Michael and Edna Teapot, 1987, above left, Anne Kraus treats the fat, rounded volume of the teapot as a fish-eye lens. In a moment of domestic tension, Edna is caught fleeing from the room.

Linda Gunn-Russell's Untitled, 1985, above, can best be described as a two-and-a-half-dimensional teapot, a stylish tease that plays with line and perspective as though the teapot were created with pen and paper.



This Aesthetic Teapot (Oscar Wilde), left, in Worcester porcelain, 1883, satirises the author's association with the Aesthetic Movement, depicting him in male and female attire on opposite sides of the pot.



FOR SOME, A BEEFEATER DEFINITELY MEANS
SHAKEN NOT STIRRED.

The Whitbread Round the World Race is the most exhilarating and demanding race in yachting history. Over 33,000 miles long, it takes nine months to complete and attracts crews from all over the world.

The winners of each leg will be presented with a trophy, sponsored by Beefeater. After experiencing Cape Horn, there really is only one way to drink the world's most sought-after premium gin.



Andrew Wood's Self-Portrait Teapot, 1980, right, is 10 $\frac{3}{4}$ inches high. The body of the teapot is a model of the building that houses Wood's own pottery, topped off by his head, as the knob on the lid.

The balance of spout, handle and body makes the teapot one of pottery's most challenging forms. Below, the Bellhop Teapot, 1985, is a deceptively simple design by Martin Bibby.



The interest in clay's ability to mimic other materials is by no means new. The brilliant eye of the predator catches the attention in this Heron Head Teapot, 1987, by Annette Corcoran.



Investigation of the teapot as an art form has reached an inventive peak in the past two decades in Britain and the United States. Mara Superior's Teapot, 1986, 27 inches high, makes a graceful echo of form and pattern.



Minton created a masterly series of Majolica-ware teapots in 1874. Monkey Teapot, 1880, has the tightly-integrated modelling of plant and animal form that made these products so popular.



THE DASHBOARD IS THE ONLY THING THAT'S WOODEN ABOUT A SAAB CDS.

Take a seat and absorb the quality and space surrounding you in a CDS. The first thing you notice, is the walnut dashboard in front of you. This wood has travelled all the way across the Atlantic. It's Virginian Black, a burr walnut. It's been specially cut, hand-crafted and given eight coats of lacquer, leaving tones of light and dark that enhance the rich feel of the car's interior.

Now the dashboard's layout catches your eye. Mother nature may have provided the wood, but Swedish Aircraft technology built the car, so the controls are shaped around you like a cockpit.

The instruments are large, and easy to read. You begin to realise, that when Saab make a luxury car, they don't sacrifice

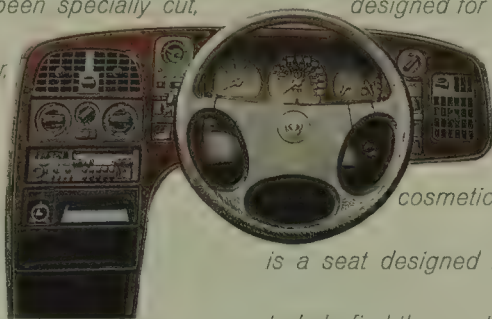
practicality. Nor will you find any compromise on space. In the USA the Saab CDS is one of only two European cars officially classified as large. The other is a Rolls-Royce. The Saab, however is designed for drivers, not chauffeurs.

As you drive away, you realise that the luxury features of the CDS are not merely cosmetic. Beneath the leather upholstery, for instance, is a seat designed by orthopaedic experts, with five adjustments, to help find the most anatomically correct, yet comfortable position

In fact, the car is so comfortable, that you won't want to leave it. Unfortunately, then, that this is the end of your test drive

You turn off the ignition and take a last look around the car.

Touch wood, you'll now be making a purchase



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My Christmas memories of latter years are mostly good. But that is because I take a rather more relaxed view these days. I no longer feel I must cut my throat if every inch of the house is not exquisitely decorated with holly and colour-co-ordinated baubles. You will no longer find me weeping into the gravy because everyone seems to be having a merry time while I slave over a hot stove, unloved and unappreciated. I no longer slave over that hot stove, or at least not on Christmas Day.

It is a long time since I had a tantrum because someone drank the brandy destined for the plum pudding. It is years since, determined to do everything by the book, I bought fresh chestnuts and tried to pop off their skins in the deep fryer, only to find they went off like hand-grenades, showering fountains of boiling oil all over the kitchen and effectively preventing anyone from getting near. I ended up creeping along under a blanket to turn the heat off. Now I buy the chestnuts ready-peeled in cans.

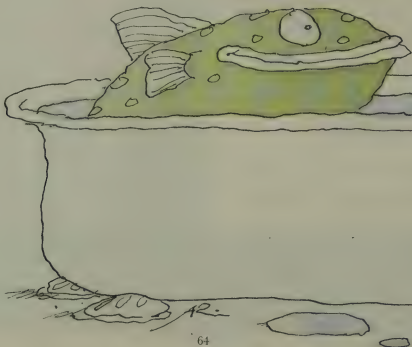
I have long since accepted that turkey, plum pudding and too much to drink is not the finest gastronomy, and never will be. But gastronomy is not the point of Christmas. Pleasure and goodwill are, and that includes the pleasure of the cook and the goodwill of everyone else towards her/him.

But I remain sickeningly sentimental about Christmas. I do not mind if the traditions are not strictly British, but I would not approve of Chinese spring rolls and out-of-season strawberries for Christmas lunch. Here are three possible main courses, all seasonal, all easy to cope with hot, and all even better served cold as buffet dishes on Boxing Day.

ILLUSTRATION BY MARTIN BAKER

A CARP FOR CHRISTMAS

Prue Leith borrows some traditional recipes from other countries to release the cook from slaving over a hot stove on Christmas morning.



CHRISTMAS CARP

The first is an Austrian dish of baked carp, traditionally served at New Year. The first time I met this fish it was swimming in the bathtub of an 80-year-old Austrian friend, where it was to live out its last few days before taking its rightful place on the festive board. We all had to go bathless over Christmas so the fish could be kept happy and fat. However we all got so fond of the creature that seeing it, baked and steaming, on the side-board did rather put a damper on Anglo-Saxon appetites. But not on Austrian appetites. Visits to the bathroom seemed to have increased our host's enthusiasm for the table. The bath business was a recent innovation. Before such luxuries as modern plumbing, the carp would be bought live, killed, then buried in the snow until required.

Now there is no need for any of that, thank heaven. Just buy a very fresh,

cleaned and gutted carp from a fish-monger. Order it in advance if you can.

4lb whole carp, cleaned
2lb potatoes, cooked in their skins, peeled and sliced
4oz butter, melted
1 clove garlic, crushed
6 rashers rindless streaky bacon, cut in one-inch lengths
salt and freshly ground black pepper
2 tomatoes, peeled and sliced
3 tsp fresh white breadcrumbs
½ pt cream
1 tsp roughly chopped parsley

Butter an oven-to-table dish large enough to hold the whole carp. Lay the potato slices in the bottom of the dish. Heat half the butter and add the garlic. Cook a few seconds until just smelling aromatic, then pour over the potatoes. Add salt, pepper and cream.

Cut deep slashes into the flesh of the carp on both sides of the backbone. Insert a slice of tomato and a piece of bacon into the slits. Put the fish on top of the potatoes, belly down. Pour half the rest of the melted butter all over the fish and press the breadcrumbs over the top. Sprinkle with the rest of the butter.

Bake at Gas Mark 4, 180°C, 350°F, for one hour or until a skewer will glide effortlessly into the flesh. Scatter lightly with chopped parsley and serve.

STUFFED BONED CHRISTMAS GOOSE

Goose stuffed with apples and prunes is the traditional Danish Christmas Eve feast. I have Anglicised it somewhat by replacing the prunes with black pudding, which gives a wonderful savoury rich flavour, obviously less sweet. If serving the goose hot, you might like to add a few chopped soaked prunes to the gravy.

10lb goose, boned and opened flat
For the stuffing:
1lb black pudding, skinned and cut into chunks
1lb Cox's apples, piped and cut into chunks
2 tsp raisins
4 tsp white breadcrumbs
2 egg yolks
1 clove garlic, crushed
salt and black pepper
½ tsp dried sage

Open the goose out flat (the butcher will bone it for you if given sufficient notice) and lay it skin-side down on a board. Mix all the stuffing ingredients together and spoon it down the goose, compressing it firmly with your hands. Bring up the sides of the goose and sew them together.

Heat the oven to its maximum tem-

perature. Lay the goose on a greased rack in a roasting tin, join downwards. Sprinkle with salt and place in the middle of the oven. Prick the skin all over with a sharp needle. The idea is to make holes to allow the fat to escape, but not great slits which will encourage the skin to split.

Immediately turn the temperature down to Gas Mark 4, 180°C, 350°F, and roast for three hours, or until the juices from the fat thigh area run out clear when pierced.

If serving hot, make the gravy in the usual way, adding something slightly sweet, such as chopped prunes, a glass of port or a tablespoon of redcurrant jelly.

BONED TURKEY STUFFED WITH HAM

This is an old favourite in our house. It is the only way I know of ensuring that everyone gets a slice of turkey, ham, chestnut and pork stuffing quickly enough for it still to be hot. It is as easy to slice as bread, and looks wonderful as a left-over—a neat *galantine* rather than a heap of messy bones.

3lb cooked gammon, bacon or ham
12lb turkey, boned and opened out flat
8oz butter
muslin or thin cotton cloth
For the stuffing:
1lb minced pork belly
1 tsp dried sage
2 tsp breadcrumbs
1 egg, beaten
4oz tinned whole unsweetened chestnuts, drained
salt and pepper

Make the stuffing by mixing all the ingredients together, adding the whole chestnuts last so as not to break them up too much.

Lay the turkey skin-side down on a board. Cut the ham into two or three even chunks and put them down the middle of the turkey. Fill the gaps with the stuffing. Bring up the sides and sew together. Lay the bird (which will look more like an overstuffed pillow) in a buttered roasting dish. Melt the butter, soak the cloth in it and lay it, doubled, over the bird. This will act as a self-baster and you need not look at the bird until you think it is cooked. It will brown very well under the cloth.

A word of warning: if preparing the bird at all in advance, keep everything well-chilled and do not cover with the hot butter cloth until about to put it into the oven to discourage food poisoning.


Roast for two and a half hours at Gas Mark 4, 180°C, 350°F, or until the juices run clear when the thigh section is pierced with a skewer. Make gravy, if it is to be served hot, in the usual way □

The first time I met
this fish it
was swimming
in the bathtub

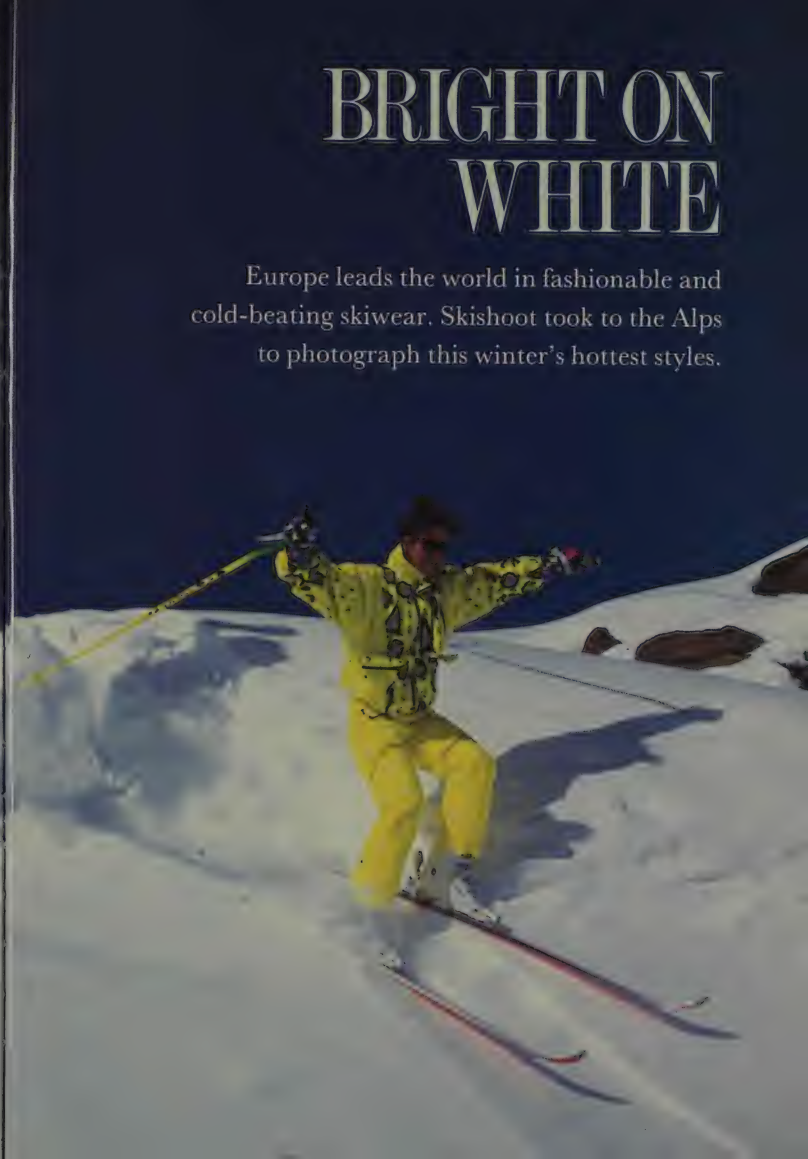


BRIGHT ON WHITE

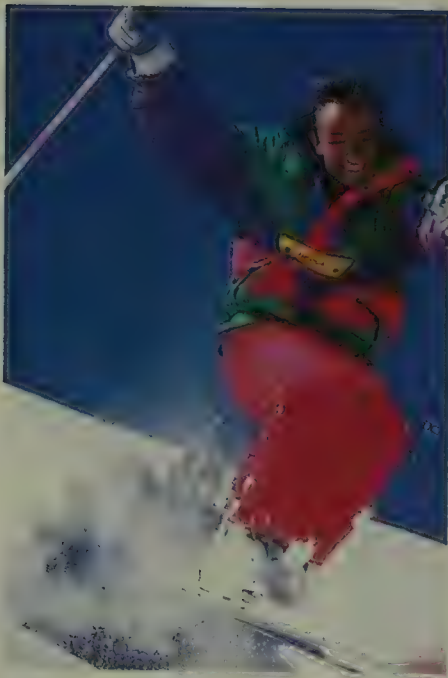
Europe leads the world in fashionable and cold-beating skiwear. Skishoot took to the Alps to photograph this winter's hottest styles.



Throw off the office grey and hurtle into a colourful new season in a Phoenix grass-green, Gore-Tex ski suit, above, enlivened with insets of yellow, blue and purple or, right, stand out in a bright, buttercup-yellow jacket by Ocean Pacific, worn with Phoenix's yellow salopettes.







For the powder hound, left, today's message "the brighter the better" comes over loud and clear in this dashing red, green, lilac and navy blue "smock" jacket by Nevica, worn with Nevica's matching red trousers.

Surveying today's flamboyant ski-lift queues, you might find it hard to believe that only a few years ago skiwear was designed for warmth and practicality. Now, like the appropriateness of "dry-clean only" swimwear, a garment's suitability for the slopes may be one of the last things a manufacturer of ski clothes has in mind. Appearance is all. The strong demarcation of the short winter-sports season means no blurring of fashion edges. What is *de rigueur* this February can be decidedly *démodé* the next.

For chic on the slopes, it pays to window-shop for trends before you buy. Skiwear is appearing in more and more major stores: now even Daks have introduced their own range.

Among this season's major themes is "sea on snow". Several watersports-clothing manufacturers are moving into skiwear and the result is the new, figure-hugging wet suit/ski suit. Meanwhile, more traditionally-styled ski clothes are appearing in wet-look fabrics; Skila and Tiklas have suits in shimmering purples and greens.

The top new texture is "peachskin", velvety to the touch yet surprisingly snowproof and durable. Tenson and Henri Duvillard are among the manufacturers who have chosen this sensual fabric for their top-of-the-range suits.

Colour is almost the only constant factor. Gone is the sludge-coloured anorak; today's message comes over loud and clear: the brighter the better.

This year, poisonous day-glo yellows, greens and pinks are giving way to wild, riotous patterns. Multicoloured zigzags and splashes contrast with intricate Picasso- and Mondrian-inspired designs. Animal prints, too, have come out on to the snow. Harrods is stocking some



exquisite leopard- and zebra-print ski suits and jackets by Jet Set, some of which would double for the evening.

There is a touch of the Orient in several Continental manufacturers' collections. Head of Germany, Italy's Belfe and KiteX of Austria all have ski suits in heavy, silky fabrics. Dragon motifs are much in evidence, all in rich, earthy reds, ochres and China blue.

Accessories, also, grow brighter by the minute. The idea is to be completely coordinated: skis, boots and bindings should all match your outfit. Sunglasses continue to be a focus of attention. Names to watch for include Christian d'Allox, Red Gamma and Carrera.

Keeping up with skiwear trends can be almost as exhausting as the skiing itself. But for many it is all worth while: a winter sports holiday is the one chance to throw off their office grey—and glow □

Make a bold descent, main picture opposite, in a strikingly-patterned jacket by Mistral, combining crisp rectangles of black and white with a brilliant flash of yellow, and red Mistral stretch racing pants.

Mondrian-inspired blocks of colour, left, in fluorescent tones borrowed from skiers' zinc sunblock creams for Nevica's dazzling ski suit in Trimicro XR.

Some of the hottest new fashion trends include, below, spiky, abstract designs owing much to the Cubists, here used to decorate a Mistral turquoise jacket and worn with Mistral's toning blue, stretch ski pants. The clothes illustrated are available from major department stores and good ski shops throughout Britain.

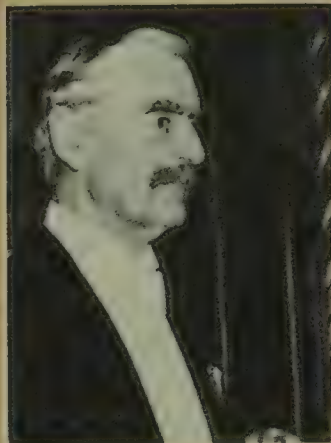


1939: YEAR OF THE ABYSS

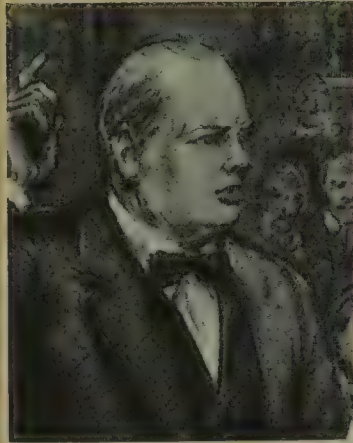
The march to war and all the significant events of 1939, as reported in *The Illustrated London News* at the time, are now recorded in a specially edited pictorial edition. Whether you lived through this momentous year yourself, or want to see and keep a superlative record of how it was, this souvenir issue provides a vivid account of the year that changed the world.



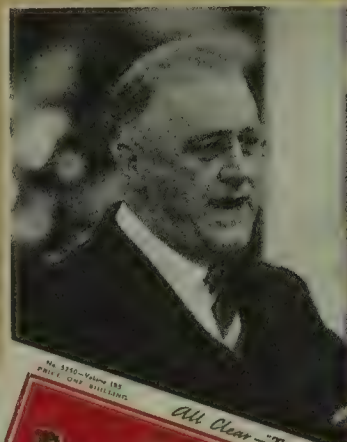
King George VI goes to Number Ten in person, three days before war is declared.



Chamberlain seeks moderation from Mussolini during a visit in January 1939



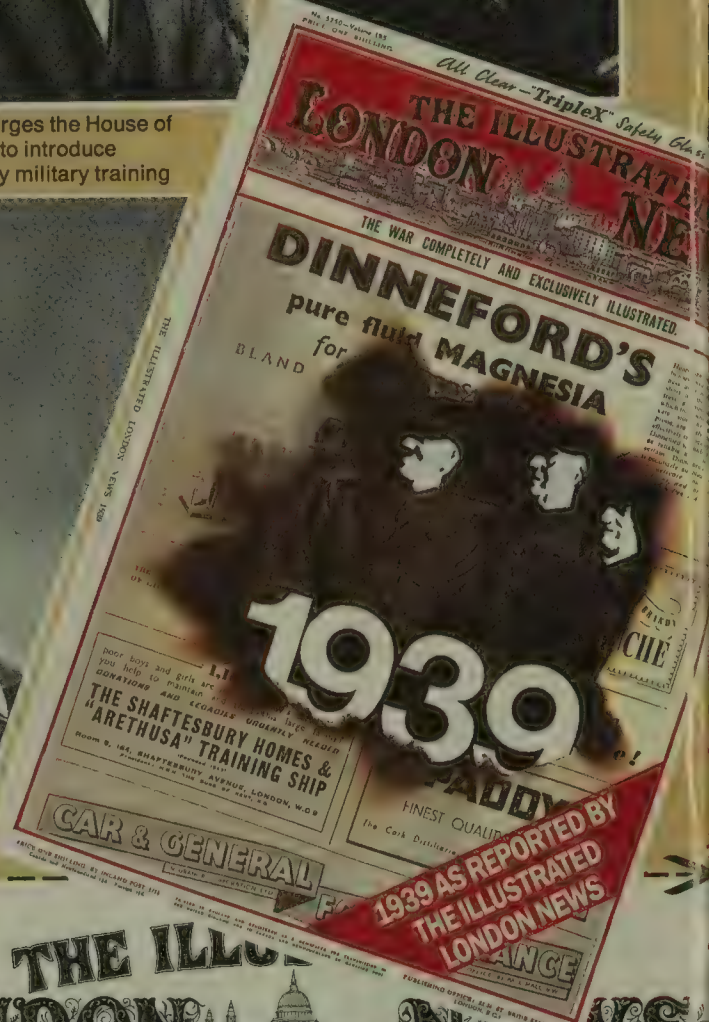
Churchill urges the House of Commons to introduce compulsory military training



The Spitfire goes into mass production



Hitler marches into Prague with his invading army and later reviews the wounded



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P PRESENTS FOR PAMPERED PETS

Anxious owners may find the choosing of gifts for their beloved four-footed friends the most difficult shopping list of all. Here is a selection from both sides of the Atlantic, some more idiotic than others, to tempt the most fastidious of pets—or their owners.

Where do pampered pets live these days? It is certainly not a dog's life if you have a hand-crafted Tudor kennel with leaded windows (Harrods, £4,000). And hamsters will have a whale of a time in the Friendly Hamster Village, which is also suitable for mice and gerbils. The village is built of rustic-looking furniture that is harmless to animals and cannot be scratched easily. Prices for assorted items (mushrooms, feeders, log troughs) start at £2.40 from The Aviary.

Birds in search of a period home should fly to Number Nineteen in Camden Passage. A selection of 19th-century "architectural" birdcages can usually be found among the shop's antiques, curiosities and *objets d'art*. David Griffith, Number Nineteen's owner, acquires most of the cages in France where pet birds tend to live in rather grander style than their friends on this side of the Channel. Shaped like palaces and elegant châteaux, these cages do not come cheap—cheap! (£200 to more than £2,000 each). Though hardly antiques, the bamboo birdcages at Neal Street East are highly decorative. Made in China, they are available in several pretty styles, including mandarin palaces and a pagoda. The latter costs £169.50, but prices start at only £6.50 for a single-tiered cage. Filled with plants, the antique and bamboo cages make attractive miniature conservatories. As they are primarily ornamental, check that they are secure and have no sharp edges before installing the beloved budgie.

Fitness-conscious cats love to work out in their own gym, such as the Cataerobic Centre from The Aviary, comprising three poles, three platforms, a tunnel made of simulated sheepskin, and a ball of string containing catnip (£43.95). Frivolous dogs who need a lot of exercise can play frisbee with a chewable nylon flying floppy disc, (The Aviary, £4.95).



ILLUSTRATION BY DAVID HUGHES

Why shouldn't pets, like humans, benefit from a cossetting at the hairdresser's? Good grooming can do wonders for the four-legged ego and at Peter's Posh Pets dogs and cats, whether pedigree or not, are treated with the utmost respect. They can go in for a simple nail trim (£3) or a full groom, bath and trim, which takes

from two to five hours and costs £12 to £30 for a dog and up to £14 for a cat, depending on size of animal. All the hairdressers in this establishment are City and Guilds trained, and they deal with some rather distinguished animals, like Roly of EastEnders, and the loved ones of Leo Sayer, Bob Geldof and Koo Stark.

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When it comes to pet-pampering, the Americans are still streets ahead of us. Although you might not be able to make it to Macy's or Nieman Marcus, you can mail-order from Hammacher Schlemmer. Their pet paraphernalia includes a cedar-filled and flea-repelling pet bed (\$79.95); a Bird Watcher's Window Feeder (\$89.50), below for your feathered friends; and a Proper Posture Dog Dish, above, a wooden stand holding two dog bowls, which requires your dog to stand upright while feeding, and therefore puts no strain on its joints. Different sizes available, starting at \$89.50.



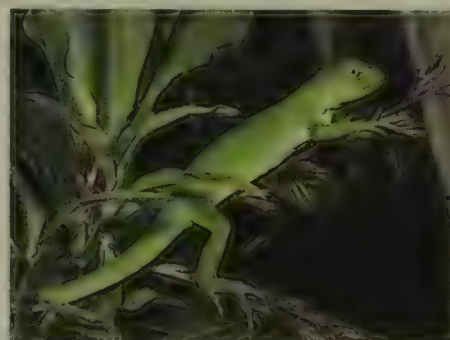
Shoppers in New York will find a dizzying selection of pet products. Find out all about them in magazines for cat/dog lovers, among them *Dogue*, *Vanity Fur*, *Catmopolitan* and *Star Animal*. At Le Chien you can buy all sorts of perfumes for dogs. Then there is Mabel's, a whimsical cat shop dominated by a black and white puss with green eyes. Mabel appears on sweaters, towels, umbrellas, shoes, gloves, and watch and clock faces. As well as Mabel, there are dog, pig, cow and rabbit items. Particularly striking are the children's chairs, above, moulded and painted to resemble various animals.

The dog of refined artistic tastes will appreciate an ancestral portrait to hang above his feeding bowl. Mrs French's White Lap-Dog by George Stubbs, below, one of 42 works of art collected by Paul Mellon, is to be auctioned at Christie's this November. Estimated price \$700,000-\$1,000,000.



Deck the designer dog out in a Barbour (£16.45 from Harrods) or Liberty coat (£14). If he fancies a couple of laps around the park, the Burberry jogging suit is the thing to be seen in, and for evening wear a wide range of glittering collars and cuffs is available from the Pretentious Pets mail-order catalogue. When carrying him around, the leather Louis Vuitton *sac chien*, with washable lining, is an absolute must. Large carrier £330, small £310, available from Louis Vuitton.

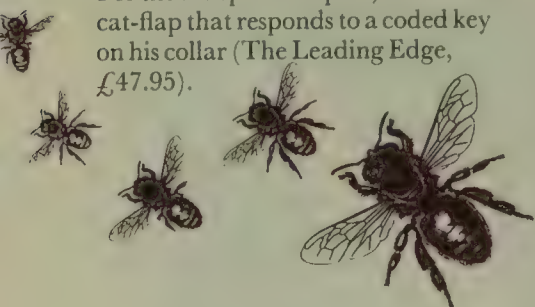
Why not give your cats and dogs some more unusual playmates? White's Pet Centre stocks all sorts of fascinating pets like zebra tarantulas (£17.50), emperor scorpions (£11.50), rock pythons (around £210) and baby iguanas, below (£35). Garter snakes (£14) are a good choice as they do not need special heating facilities and grow to only about 3 feet if fed well. Pigmy goats from Nigeria can be supplied by Harrods.



For the dog born with a silver spoon in its mouth, Mappin & Webb's silver-plated dinner bowl, below, is a must. Engraved with the cultivated canine's name, the bowl costs £175. Served in such an elegant bowl, a slice of pets' Christmas cake is sure to taste especially good. Beautifully iced and packed in a decorative tin, the miniature cake can be bought by mail order for £6.99 from Pretentious Pets. Another festive treat is the Dog's Hamper. Bulging with goodies and bearing the recipient's name on a pretty label, the hamper costs £9.50 including postage and packing. Along with a Cat's Hamper for £8.50, it is available on order from Home Pet Supplies.



Practical gifts for pets on the move include the dog car-harness to restrain a dog in the car (Harrods, £9.50). For the independent puss, an electronic cat-flap that responds to a coded key on his collar (The Leading Edge, £47.95).



If the only animal you have is a moth-eaten Pooh Bear, how about investing in a hive of bees. "Beekeeping is very calming," explains James Morton of Robert Lee (Bee Supplies) in Windsor. "It can't be done in a hurry or in a flustered manner... and it's a good country recreation that can go on in the middle of town." Lee's stocks everything for the experienced apiarist and its friendly staff are expert at advising and kitting out novices. A complete beginner's outfit, including hive, smoker, feeder and protective clothing, costs £173.95, and a nucleus of bees which will grow, over a season, into a full colony, costs from £62.75. Beekeepers do not need huge gardens. A small yard or even a flat roof will do, as bees forage over a wide area. London is particularly suitable because the numerous parks, flower-beds and ornamental trees ensure a rich supply of pollen. Indeed, at over 60lb, the annual yield of honey from a London hive can be double that of a country one. Nor are bees labour-intensive compared with other family pets. A regular inspection every 10 days or so is normally all that is required.



ARTHUR ROBINS

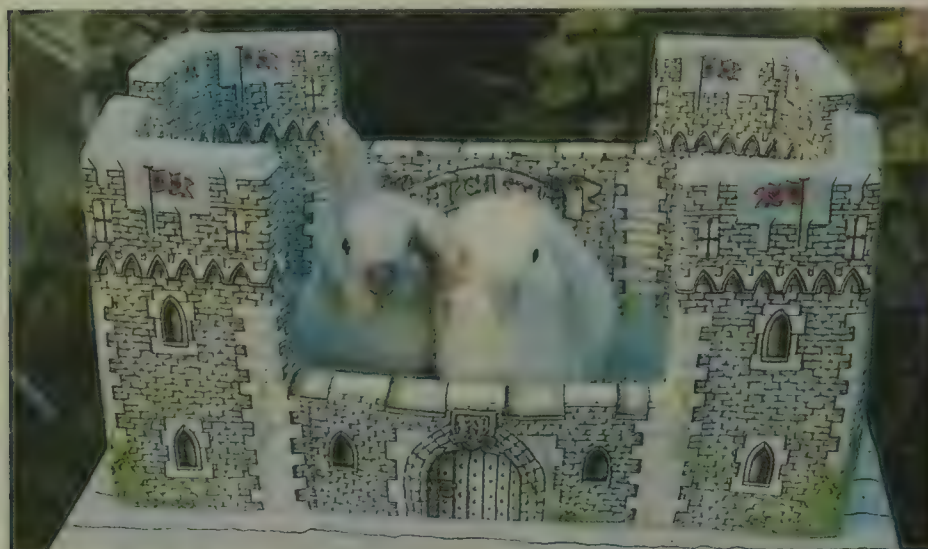
Christmas presents for *real* dogs can prove rather difficult. Unlike their pampered cousins, these creatures of uncertain pedigree tend to snarl at *diamanté* collars and tartan overcoats. However, even the most militant of mongrels is sure to enjoy *Scruffs*, a celebration of the underdog written by Peter Mayne and illustrated by Arthur Robins. Featuring some delightfully unkempt curs, the book reflects the mongrel's tendency to "cock a leg at convention" and calls for an alternative Cruft's where disobedience, vomiting technique and lewd behaviour make a champion. *Scruffs* is published by Arthur Barker and costs £4.95.

Next time your horse is being shod, instead of tossing its trusty old shoe aside, contact *Mementoes* to arrange for it to be plated with silver or gold and engraved. Silver-plating costs £39.50, dipped gold £62.50 and heavy gold £99.50. Prices include engraving and postage. Horses might also like a dip in the swimming pool at Newmarket Equine Pool. No humans allowed.

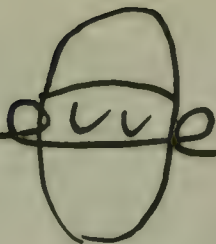
For a lasting memento of your pet, or as a special Christmas present to your favourite animal, commission a pet portrait from Valerie Seymour. Each one, painted in acrylics and framed, takes between a month and six weeks to complete and costs around £150. Send her good, detailed photographs of the animal, paying particular attention to its eyes, or Mrs Seymour can come and take pictures for you within a 30-mile radius of her home. She paints mainly dogs and cats, but can also do lions, tigers, owls, eagles, horses, polar bears—just about any animal you want.



The Aviary, 45 Tachbrook Street, London SW1 2LZ (Tel: 01-834 3711). **Le Chien**, 76th and 1st Avenue, New York, NY 10021 (Tel: 212 861 8100). **Hammacher Schlemmer**, 212 West Superior, Chicago, Illinois, IL 60610, USA (Tel: 312 664 8170). **Harrods**, 87 Brompton Road, London SW1X 7XL (Tel: 01-730 1234). **Home Pet Supplies**, Communications House, George Lane, Royston, Herts SG8 9AR (Tel: 0763 247034). **The Leading Edge**, Unit 115, Whiteley's of Bayswater, Queensway, London W2 4YH (Tel: 01-229 3338). **Robert Lee (Bee Supplies) Ltd**, The Conservatory, Willows Garden Nursery, Maidenhead Road, Windsor SL4 5UB (Tel: 0753 830256). **Mabel's**, 849 Madison Avenue, New York, NY 10021 (Tel: 212 734 3263). **Mappin & Webb**, 106 Regent Street, London W1R 6JH (Tel: 01-734 3801). **Mementoes**, Freepost, 8 Southam Street, London W10 5BR (Tel: 01-964 0129). **Neal Street East**, 5 Neal Street, London WC2H 9PU (Tel: 01-240 0135). **Newmarket Equine Pool**, Hamilton Road, Newmarket, Suffolk, CB8 0NQ (Tel: 0638 667152). **Number Nineteen**, 19 Camden Passage, London N1 8EA (Tel: 01-226 1126). **Peter's Posh Pets**, 50 Blythe Road, London W14 0HA (Tel: 01-602 1357). **Pretentious Pets**, 10 Wrights Lane, London W8 6TA (Tel: 01-937 2575). **Valerie Seymour**, "Rivali", Central Avenue, Lutterworth, Leics, LE17 4NU (Tel: 0455 552 466). **Louis Vuitton**, 198 Sloane Street, London SW1X 9QX (Tel: 01-235 3356) or 149 New Bond Street, London W1Y 9FE (Tel: 01-409 0155). **White's Pet Centre**, 80 Sydenham Road, London SE26 5JX (Tel: 01-778 6981).



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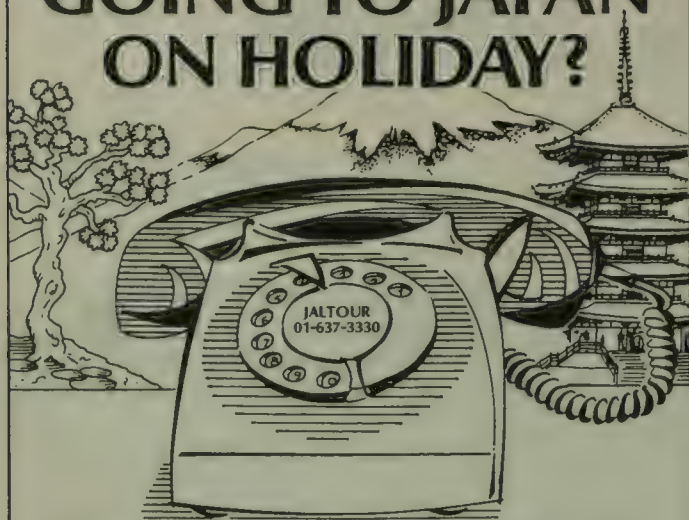
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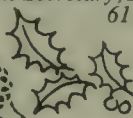


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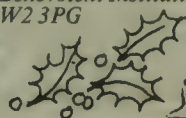
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GET AWAY TO IT ALL

For those who are in search of—or escaping from the traditional family Christmas festivities, hotels at home and abroad have a wealth of ideas to ensure that everyone has a merry time.

CHRISTMAS AT CLIVEDEN

In her book *In Pleasant Places* Joyce Grenfell describes her Christmases at Cliveden when it was a private residence. "The Feast itself was always, from as far back as my memory goes, spent staying at Cliveden with Aunt Nancy and Uncle Waldorf Astor and their five children. We usually arrived on Christmas Eve in the dark at tea-time, the car sent to fetch us from Taplow Station loaded with our baggage and the parcels Tommy and I were not supposed to notice. As we turned the corner by the giant marble shell fountain, at the end of the straight quarter-mile approach to the house, the glassed-in porch as if by magic suddenly blazed with light. The butler was at the open door to greet us. 'Shake hands with Mr Lee.' We did and said we were quite well, thank you, to him and to the footmen waiting to carry in the bags.

In the front hall we saw the giant Christmas tree was where we expected it to be, at the foot of the oak staircase. The banisters were festooned with garlands of box, yew, bay, ivy, holly and other evergreens. Aunt Nancy, wearing a sweater over a silk shirt, neat tweed skirt, golf socks and ghillie shoes, came out of her boudoir to greet us.

We sat at the children's table near the fire where Uncle Waldorf chose to join us. He poured out our milk and sliced the wholesome loaf and plain cake baked for us to eat. At the grown-up table, where Aunt Nancy presided, there were delectable little scones in a lidded silver dish, kept hot over a spirit lamp.

At about half-past six the bell-ringers and carol-singers, steaming a little from the outside damp and exercise, arrived in

the hall. I thought of the bell-ringers as old men, but I don't suppose they can have been, as they had walked all the way from Burnham to play for us. After the carols we were sent upstairs to bed, and on our way we stopped at Uncle Waldorf's dressing-room, where his valet had put out a selection of stockings for us to choose from, in anticipation of Father Christmas's visit later that night.

Next morning a transformation had taken place in the front hall. On every chair, all over the sofa and on the big high-backed oak bench by the fireside, were piles of presents. Everyone, grown-ups and children, had a pile marked with his or her name.

The great thing about Christmas at Cliveden was the way the pattern was adhered to. We could count on the day's shape remaining the same. After presents, church and luncheon, we were

made to go out, whatever the weather, for air and exercise.

Dressing up for Christmas-night dinner was a big excitement. On the first floor, called the French Landing, there was a large black-and-gold Chinese chest, and in it was kept a tumbled collection of dressing-up clothes. After dinner there were charades, and people did turns. The children got sleepier and sleepier, and quieter too. The quietness was deliberate, so that it might not be noticed that the clock said 10.30—11—and, oh joy, midnight. And so to bed.

'Goodnight, and thank you, Aunt Nancy.'

'Have you had a happy Christmas?'

'Rath-er—and thanks awfully for my presents.' Then slowly upstairs. Awful to think Christmas was over. But—oh good—Boxing Day tomorrow."

Extract reprinted courtesy of Macdonald Futura.



ILLUSTRATION BARBARA MULLARNEY-WRIGHT

□ Christmas at Cliveden has always been an extra-special occasion, and that of 1989 will be no exception. It begins on Christmas Eve with carols around the Christmas tree with the Wooburn singers and Cookham handbell ringers, followed by the midnight service at Holy Trinity, Cookham. December 25 gets off to a sparkling start with champagne in the French Dining Room and a traditional Christmas lunch. After the Queen's speech a full-length feature film will be shown. Boxing Day is packed with fun, with a treasure hunt arranged for guests in the house and grounds and a visit to *Jack and the Beanstalk* at the Theatre Royal, Windsor. The programme draws to a close on December 27, with a trip to the Kempton Park races and a black-tie dinner with dancing to music by the Gez Khan band.

Cliveden, Taplow, Buckinghamshire SL6 0JF.
Tel: 06286 68561.

□ Swallow Chase Hotel in York is offering a "green Christmas" for people concerned about conservation. Everything from the décor—an artificial tree, candles instead of electric fairy lights and decorations made from re-cycled paper—onwards is designed to tweak guests' consciences. The bill of fare features vegetarian meals and wholemeal mince pies served with organically-grown wine. A toast to the Queen is not omitted—in mineral water. Traditional seasonal entertainment is spurned: "soaps" and variety shows are replaced by videos of the royal family talking about environmental issues and the Boxing Day meet by a visit to a nature reserve. Father Christmas, dressed in green, will arrive bearing a sackful of presents: memberships of wildlife societies.

Swallow Chase Hotel, Tadcaster Road, Dringhouses, York YO2 2QQ.
Tel: 0904 701000.

□ If your idea of Christmas is to snuggle up by a log fire in an old hostelry deep in the English countryside, then go to Broadway's Lygon Arms. One of Britain's oldest roadside inns, it has been welcoming guests to its warren of tiny rooms since Elizabethan times, when royal visitors would often break their journey with a night under its oak beams. Strong on atmosphere and home-spun comforts, the Lygon is offering Christmas in the Cotswolds: five days of gourmet dining, carol-singing, fun and games. Included on the tightly-packed activity list are black-tie dinners by candle-light in the Great Hall, a wine-tasting billed as "from nettles to grapes", Father Christmas with presents and a yuletide quiz, a trip to the meet of the North Cotswold hounds, treasure hunts and nightly dancing.

The Lygon Arms, Broadway, Worcestershire WR12 7DU. Tel: 0386 852255.

□ The three members of Historic House Hotels, Middlethorpe Hall near York, Bodysgallen Hall near Llandudno and Hartwell House near Aylesbury, have devised individual Christmas programmes which provide relaxation and good food in beautiful surroundings. All are splendidly-restored old country houses, filled with antiques and works of art that reflect the period in which they were built. Huge grounds and access to open countryside mean that nature-lovers can escape for long, invigorating walks. The emphasis is on elegant country living rather than razz-matazz and gimmicks, although the festive spirit will be very much to the fore. All offer traditional Christmas dinners, gala nights on Boxing Day and champagne dinners on New Year's Eve. Guests at Middlethorpe Hall can also opt for a visit to Wetherby Races and a night out at Bradford's Alhambra Theatre to see *Cinderella*.

All three properties are members of Prestige Hotels, 353 Strand, London WC2P 0HS. Tel: 01-240 2200. (Toll-free reservations 0800 282 124.)

□ Stratford's Welcombe Hotel and Golf Course is pushing the boat out this season with a grand "country house" Christmas party. Four nights of extravagant festivities have been arranged to take place in this Jacobean mansion, under the shadow of

Stratford-upon-Avon, Warwickshire, CV37 0NR. Tel: 0789 295252.

□ For the ultimate in city Christmases, there is nowhere quite like the Ritz. Each guest-room has its own Christmas tree, and the festive spirit is kept going with limitless champagne, Big Band sounds of bygone decades in the Palm Court and first-class wining and dining. Limousines shuttle back and forth between West End shows; a luxury coach takes guests to the Members' Enclosure at Kempton Park races on Boxing Day where a lavish champagne picnic will be served. At mealtimes one can opt for traditional or more adventurous menus, served in one of the Ritz dining-rooms or in the seclusion of one's private suite.

The Ritz, Piccadilly, London W1V 9DG. Tel: 01-493 8181.

□ For those who dread yet another family Christmas, the fail-safe escape route is to disappear abroad. Austria, for instance, is a great place to spend the festive season, where snow is virtually guaranteed and the people are famous for celebrating in style. Vienna's exclusive Hotel Im Palais Schwarzenberg is inviting visitors for a seven-day stay over the festive season, which culminates in a New Year's Eve dinner and ball with fireworks.

Meanwhile both the Hotel Imperial and

At Culloden House, near Inverness, guests are invited to wear a kilt to help them feel a part of the festivities. Arrive on Saturday December 30 to a champagne reception followed by a "modern Scottish" dinner in the Adam-style dining-room. Hogmanay morning dawns to a full Scottish breakfast followed by, perhaps, a trip to the Aviemore ski-slopes. At nightfall no-holds-barred merry-making ensues until the New Year is piped in. Home-made shortbread and other well-known Scottish sustenance is on hand to see you through to the following morning. For those who can manage it, clay-pigeon shooting and brisk country walks bring the holiday to a close, with the invitation "Will ye no' come back again?"

Culloden House, Inverness IV1 2NZ. Tel: 0463 790461.

□ At Turnberry Hotel and Golf Courses Hogmanay includes a sumptuous New Year's Eve dinner, a jazz brunch on Ne'er-day and a sparkling Bucks Fizz Farewell Breakfast on Wednesday, January 3. As a respite from the festivities, guests can visit the indoor pool, unwind in the sauna, play billiards or stroll along the beach. The championship golf courses are open throughout, and riding and shooting on neighbouring estates are also available.

The Turnberry Hotel, Turnberry, Ayrshire KA26 9LT. Tel: 0655 31000.

□ South of the Border, Tylney Hall in Hampshire is staging a New Year's Eve Tudor Banquet in its Baronial Hall: a splendid location as the hall has a minstrels' gallery, a massive Gothic-style fireplace in carved local stone and casement windows offering views of the vast grounds and their lakes. Guests will be welcomed by serving wenches and varlets proffering glasses of hot, spiced punch, and while the log fire burns and candles glow will be invited to take their seats at the long refectory table.

Throughout the four-course meal, strolling players and singers will conjure up the spirit of Merrie England. However, the rules will be bent somewhat at midnight, when champagne will appear to usher in the new decade.

Tylney Hall Hotel, Rotherwick, Nr Hook, Hampshire RG27 9AJ. Tel: 025672 4881.

□ Wind down after the festive season with a Robin Break at one of East Anglia's Best Western Hotels (including the Hotel Norwich). Activities centre around long tramps through the countryside in search of robins, with packets of birdseed to help you on your way, and a free welly-cleaning service upon your return. Appropriate "bird music" will be played throughout your stay, including hits such as "Rocking Robin". Special discounts are being offered for anyone called Robin and red-carpet treatment is guaranteed for anyone whose car happens to be a Robin Reliant.

Contact Best Western Hotels on 01-541 0050.

□ In September we asked the English Tourist Board if they knew of any hotels offering a Christmas-free Christmas. No decorations, no festivities, absolutely no turkeys, tinsel or *Best of Morcambe and Wise* replays. Yes, they said, there were several. But they had asked for their names to be withheld—they were already fully booked □



two huge Christmas trees from the nearby Ragley Hall estate. On Christmas Eve choristers of the Crobis Cantores will sing carols near the log fire in the oak-panelled lounge. After a candle-lit dinner guests may attend midnight mass at neighbouring churches, being welcomed back with hot broth and mince pies. Next day Father Christmas arrives, with presents for both guests and their dogs. A suckling pig, goose and roast turkey with chestnut stuffing are among the specialities on the bill of fare. On Boxing Day there are visits to the meet of the Warwickshire Hunt and a treasure hunt in the hotel's grounds. Dancing, magic shows, discothèques, a golf competition, a visit by the Mayor and Mayoress of Stratford and a non-alcoholic cocktail competition will all help to keep guests busy from morning until late at night.

Welcombe Hotel and Golf Course,

Hotel Bristol have special Christmas programmes, with a minimum stay of three nights, which include sightseeing tours of Vienna and visits to the State Opera, Burg-theater and concert houses. Seats can be reserved for Mass at the Hofburg Chapel where the Vienna Boys' Choir sing; midnight mass is celebrated in several historic churches, all within walking distance of both hotels. Vienna's cafés are not forgotten: other traditional Austrian fare will be served throughout the holiday.

Reservations for Hotel Im Palais Schwarzenberg can be made through Prestige Hotels, 353 Strand, London WC2P 0HS. Tel: 01-240 2200.

(Toll-free reservations 0800 282 124.)

Reservations for Hotel Imperial and Hotel Bristol can be made through CIGA Hotels, 67 Jermyn Street, London SW1Y 6NY. Tel: 01-930 4147.

□ Scotland is the place to be at New Year, when Hogmanay is celebrated with verve.

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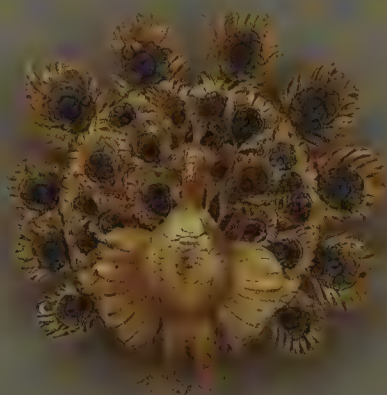
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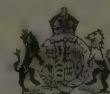


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QUESTIONS FOR CHRISTMAS

Compiled by Paula Robertshaw

A From which works do the following passages come?

1 "To dwellers in a wood almost every species of tree has its voice as well as its feature. At the passing of the breeze the fir-trees sob and moan no less distinctly than they rock; the holly whistles as it battles with itself; the ash hisses amid its quiverings; the beech rustles while its flat boughs rise and fall. And winter, which modifies the note of such trees as shed their leaves, does not destroy its individuality."

2 "The men at work at the corner of the street had made a kind of camp for themselves, where, marked out by tripods hung with red hurricane-lamps, an abyss in the road led down to a network of subterranean drain-pipes. Gathered round the bucket of coke that burned in front of the shelter, several figures were swinging arms against bodies and rubbing hands together with large, pantomimic gestures; like comedians giving formal expression to the concept of extreme cold."

3 "So small is the extent of this country that the sweep of the Eagle's wing caresses all of it, but there is no ground in the world more mysterious, no land at once so bare in its nakedness and so rich in its luxury, so warm with sun and so cold in pitiless rain, so gentle and pastoral, so wild and lonely; with sea and lake and river

there is always the sound of moving water, and its strong people have their feet in the soil and are independent of all men."

During the flight of the Eagle two hundred years are but as a day—and the life of a man, as against all odds he pushes towards immortality, is eternal. . . .
4 "Thirty years ago, Marseilles lay burning in the sun, one day."
5 "The nearer he came to the place the more he liked it. The windows on the ground floor were long and low, and they had pleasing red blinds. The green tables outside were agreeably ringed with memories of former drinks, and an extensive grape vine spread level branches across the whole front of the place. Against the wall was a broken oar, two boat-hooks, and the stained and faded red cushions of a pleasure-boat."

6 "...The covert of this eminence is altogether beech, the most lovely of all forest trees, whether we consider its smooth rind or bark, its glossy foliage, or graceful pendulous boughs. The down, or sheep-walk, is a pleasing park-like spot, of about one mile by half that space, jutting out on the verge of the hill-country where it begins to break down into the plains, and commanding a very engaging view, being an assemblage of hill, dale, woodlands, heath, and water. . . ."

B Where in Britain are:

1 A park, with ancient, pollarded oaks and a small reservoir, where once stood the castle where Catherine of Aragon was imprisoned in the 1530s—an event commemorated by a cross on the site of the castle.

2 A cavern system where a precious mineral, now almost exhausted, was mined. This was the only known source of the mineral in the world.

3 An 800-acre estate, formerly the

home of the Earls of Shrewsbury, with the remains of a neo-Gothic mansion, once the largest private house in Europe. More than two million visitors a year are now attracted to the various entertainments on offer here.

4 Britain's only eight-sided windmill to survive intact and in working order.

5 The site of the last battle to be fought on British soil.

6 A picturesque village which contains a motor museum, a



C Why were these two paintings in the news this year?

D What are the following, and what is their country of origin:
1 Blinis
2 Marolles or Marolles
3 Couscous
4 Maitrank
5 Puchero
6 Gnocchi
7 Bagel
8 Coupe Jacques
9 Kvass



F Where is Prince Edward and what is he being presented with?

reconstructed Edwardian village shop and other rural bygone, a bird sanctuary with 130 species of bird, and, in the gardens of an inn, a 1/9 scale model of the village itself.

7 A great garden created above a river valley, with a series of terraces. A water-lily pool, an 18th-century garden house, a labour-num walk and a collection of camellias, rhododendrons and magnolias are among its many attractions.



G Which is the odd one out in the following groups, and why?

- 1 a) Grey squirrel
b) Fat dormouse
c) Yellow-necked mouse
d) Rabbit
- 2 a) Wild strawberry
b) Silverweed
c) Blackberry

H Who said or wrote the following words?

- 1 The flushpots of Euston and the hanging garments of Marylebone.
- 2 If you carry this resolution and follow out all its implications and do not run away from it you will send a Foreign Minister, whoever he may be, naked into a conference chamber.
- 3 Education . . . has produced a vast population able to read but unable to distinguish what is worth reading.
- 4 Publish and be damned.
- 5 Old age is the most unexpected of all the things that happen to a man.
- 6 I do not resent criticism, even

- d) Dog rose
- 3 a) Lacewing
b) Hoverfly
c) Cockchafer
d) Ladybird
- 4 a) Linnet
b) Twite
c) Brambling
d) Redstart
e) Redpoll

when, for the emphasis, it parts for the time with reality.
7 Then ye returned to your trinkets; then ye contented your souls

With the flannelled fools at the wicket or the muddled oafs at the wails.
8 Is man an ape or an angel? Now I am on the side of the angels.

9 Human history becomes more and more a race between education and catastrophe.

10 Your levellers wish to level down as far as themselves; but they cannot bear levelling up to themselves.

11 The great masses of the people will more easily fall victims to a great lie than to a small one.

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I What did these four golfers have in common in 1989?

J Pick the odd one out in the following lists:

- 1 a) Margaux
b) Listrac
c) Bourgueil
d) Pomerol
e) St-Estèphe
- 2 a) Spanna
b) Grechetto
c) Lagrein Dunkel
d) Bonarda
e) Taurasi
- 3 a) Nahe
b) Elbling
c) Kerner
d) Ruländer
e) Scheurebe

K Identify the following:

- 1 A French conductor, who died in 1964, under whose baton Ravel's *Daphnis and Chloe* and Stravinsky's *Rite of Spring* were first performed. At the time of his death he was principal conductor of the London Symphony Orchestra.
- 2 A British craftsman with a furniture workshop in Cripplegate, London, who worked mainly in mahogany and satinwood. His decoration was characteristically inlaid or painted rather than carved.
- 3 A painter born Domenicos Theotocopoulos but not usually known by that name.
- 4 An Irish poet who wrote a version of *King Lear* (with a happy ending), hymns and psalms; his best known poem is "While shepherds watched". He became Poet Laureate in 1692.
- 5 A British chemist and Nonconformist divine who discovered oxygen.
- 6 A Welsh buccaneer who captured and sacked Panama in 1671. Three years later he was knighted and appointed Governor of Jamaica.
- 7 The Greek philosopher who became tutor to Alexander the Great.
- 8 An early feminist, author of *Vindication of the Rights of Women*.

L The following questions relate to events that occurred in the 1980s.

- 1 On October 15, 1987, a territory that had been linked to Britain since 1874 left the Commonwealth. Can you name it?
- 2 The men's singles title at Wimbledon was won by the same player for the fifth successive time in 1980. Who was he?
- 3 On November 10, 1982, the leader of the Soviet Union died. Who was he and who succeeded him?

M Where do the following comments on wine come from:

- 1 Wine gives strength to weary men
- 2 In vino veritas
- 3 Wine is the most beautiful and most hygienic of beverages
- 4 One barrel of wine can work more miracles than a church full of saints
- 5 Those two main plagues, and common dotages of human kind, wine and women which have infatuated and besotted

4 Where were the 1980 Winter Olympics held?

5 The first woman to head a major union was elected in 1985. Who was she and what was her union?

6 In which year did the Chernobyl nuclear disaster happen?

7 Who won the 1984 Nobel Peace Prize?

8 What was the event watched on television by 700 million people worldwide on July 29, 1981?

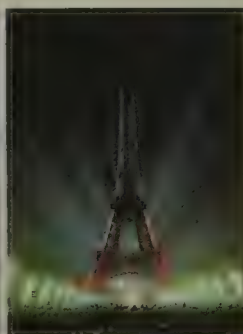
9 Who won the 1986 Booker Prize, and for what work?

myriads of people. They go commonly together.

6 In a village in the country, There her parents now do live, Drinking port wine that she sends them, But they never can forgive.

7 If God forbade drinking would He have made wine so good?

8 Wine leads to folly. It makes even the wisest laugh too much. It makes him dance. It makes him say what should have been left unsaid.



N Why were these buildings in the news in 1989?

O The equivalent of how many champagne bottles are contained in the following:

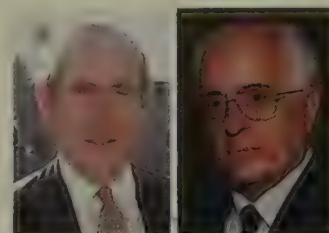
- 1 Methuselah
- 2 Balthazar
- 3 Jeroboam
- 4 Nebuchadnezzar
- 5 Salmanazar

P Give the common names of:

- 1 *Brassica rapa*
- 2 *Malus sylvestris*
- 3 *Nasturtium officinale*
- 4 *Prunus armeniaca*
- 5 *Lycopersicon esculentum*
- 6 *Corylus avellana*
- 7 *Ribes sativum*
- 8 *Pyrus communis*
- 9 *Allium porrum*
- 10 *Rheum rhabarbarum*

Q Place the following National Trust properties in order according to numbers of visitors in 1988—those with most visitors first.

- Belton House, Lincolnshire
- Kedleston Hall, Derbyshire
- Fountains Abbey and Studley Royal, North Yorkshire
- Osterley Park, Greater London
- Montacute House, Somerset
- Chartwell, Kent



R What do these two men have in common?

S Which is the correct definition of the following words?

- 1 nacket means
 - a) a snack
 - b) a fastening for a skirt
 - c) to grumble
- 2 thrutch means
 - a) a morbid condition of the bones of the foot
 - b) a tithe levied on keepers of poultry by Saxon overlords
 - c) to make one's way by great effort
- 3 gillion means
 - a) a careless young girl
 - b) a thousand million
 - c) a flower that smells of cloves
- 4 biffin means
 - a) a mop made of rags
 - b) a small pet dog
 - c) a variety of apple
- 5 multure means
 - a) compost
 - b) a fee for grinding grain
 - c) a rite performed by Balinese boys at puberty
- 6 fike means
 - a) to fidget restlessly
 - b) to deceive
 - c) an implement for planting seeds



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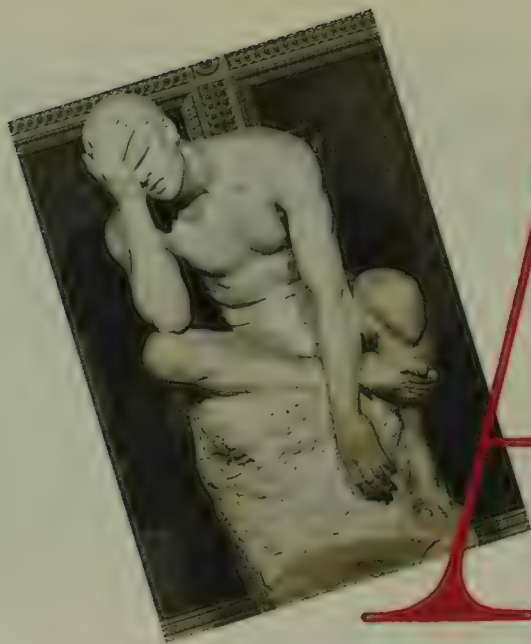
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ANSWERS!

Quiz questions on page 80.

A

- 1 The start of Thomas Hardy's *Under the Greenwood Tree*.
- 2 Opening sentences in *A Question of Upbringing*, first volume of Anthony Powell's *Dance to the Music of Time*.
- 3 The closing words of *The Herries Chronicle* by Hugh Walpole.
- 4 The opening words of *Little Dorrit* by Charles Dickens.
- 5 Description of the Potwell Inn, from *The History of Mr Polly* by H.G. Wells.
- 6 Description of the parish of Selborne, from *The Natural History of Selborne* by Gilbert White.

B

- 1 Ampthill Park in Bedfordshire.
- 2 Blue John Cavern, near Castleton in Derbyshire.
- 3 Alton Towers in Staffordshire.
- 4 Heckington Windmill, near Sleaford, Lincolnshire.
- 5 Culloden Battlefield, near Inverness, where the armies of Prince Charles Edward Stuart and the forces led by the Duke of Cumberland met on April 16, 1746.
- 6 Bourton-on-the-Water, Gloucestershire.
- 7 Bodnant, near Llandudno, Gwynedd.

C

Both made world records at auction. *Portrait of Cosimo I de Medici* by Jacopo da Carucci, called Pontormo, was sold by Christie's, New York, for \$35,200,000 (£22,270,000), a world record price for any Old Master picture. *Yo Picasso* by Pablo Picasso was sold by Sotheby's, New York, for \$47,850,000 (£27,033,898), an auction record for the artist.

D

- 1 A kind of pancake made with yeast, Russian in origin.
- 2 A cow's milk cheese made in the small town of Maroilles in northern France.
- 3 A north African dish made with millet flour or crushed rice, used as accompaniment to various meats.
- 4 A drink made in Germany in the spring, prepared from the shoots of

woodruff.

- 5 A Spanish stew made of different kinds of meat and vegetables.
- 6 Small dumplings made from flour, semolina or potatoes; of Italian or Austro-Hungarian origin.
- 7 A hard, leavened, ring-shaped roll, American-Jewish in origin.
- 8 Fruit soaked in liqueurs and covered with various ices; French.
- 9 A slightly fizzy, mildly alcoholic drink similar to beer, made in Russia by adding fermented yeast to a must of rye flour and sprouted barley. Mint or juniper are sometimes added for flavour.

E

- 1 Bottling
- 2 To grill
- 3 Sesame seeds
- 4 Sultanas
- 5 Cos lettuce
- 6 Offal
- 7 Mangetout peas
- 8 Scones

F

During a visit to the Russian Orthodox Church at Our Lady of Kazan in Kolomenskoye Monastery on the outskirts of Moscow, Prince Edward received an offering of salt and bread, the Church's traditional gift to strangers.

G

- 1 c) an indigenous species. The others are introductions.
- 2 b) a member of the cinquefoil family. The others belong to the rose family.
- 3 c) a pest whose larva feeds on plant roots, especially cereals and soft fruit. The others feed on aphids and are friends of the gardener.
- 4 d) a member of the thrush family. The others are all finches.

H

- 1 James Joyce, in his book *Finnegan's Wake*.
- 2 Aneurin Bevan, at the 1957 Labour Party Conference, speaking against a motion proposing unilateral nuclear disarmament by the UK.
- 3 G.M. Trevelyan, in his *English Social History*.

- 4 Duke of Wellington, written across a blackmailing letter from the publisher of Harriette Wilson's *Memoirs*.
- 5 Lev Trotsky, from his *Diary in Exile*.
- 6 Winston Churchill, House of Commons, January 22, 1941.
- 7 Rudyard Kipling, from "The Islanders".
- 8 Benjamin Disraeli, in a speech at Oxford on November 25, 1864.
- 9 H.G. Wells, *The Outline of History*.
- 10 Dr Samuel Johnson, found in Boswell's *Life of Johnson*.
- 11 Adolf Hitler, from *Mein Kampf*.

I

Mark Calcavecchia (USA), Paul Azinger (USA), Payne Stewart (USA) and Nick Faldo (GB) all drove into the water on the last hole of the Ryder Cup.

J

- 1 c) a red wine of the Loire. The others are all Bordeaux.
- 2 b) a grape of central Italy. The rest are Italian wines.
- 3 a) a wine-producing valley off the Rhine. The rest are German grape varieties.

K

- 1 Pierre Monteux
- 2 George Hepplewhite
- 3 El Greco
- 4 Nahum Tate
- 5 Joseph Priestley
- 6 Sir Henry Morgan
- 7 Aristotle
- 8 Mary Wollstonecraft Godwin

L

- 1 Fiji.
- 2 Björn Borg.
- 3 Leonid Brezhnev; Yuri Andropov.
- 4 Lake Placid, New York State.
- 5 Brenda Dean became General Secretary of Sogat in 1985.
- 6 1986, on April 30.
- 7 Desmond Tutu, Anglican Bishop of Johannesburg.
- 8 The wedding of the Prince of Wales and Lady Diana Spencer.
- 9 Kingsley Amis, *The Old Devils*.

M

- 1 Homer's *Iliad*

- 2 Pliny, *Natural History*

- 3 Louis Pasteur

- 4 Italian proverb

- 5 Robert Burton, *Anatomy of Melancholy*

- 6 Anon, from "She Was Poor But She Was Honest" (1914 song)

- 7 Cardinal Richelieu

- 8 Homer's *Odyssey*

N

The Cascades Apartment building on the Isle of Dogs, London, was criticised by the Prince of Wales for its "inappropriate" architecture. The Eiffel Tower, Paris, celebrated its centenary.

O

- 1 8 bottles
- 2 16 bottles
- 3 4 bottles
- 4 20 bottles
- 5 12 bottles

P

- 1 Turnip, swede
- 2 Apple
- 3 Watercress
- 4 Apricot
- 5 Tomato
- 6 Cobnut
- 7 Red- or whitecurrant
- 8 Pear
- 9 Leek
- 10 Rhubarb

Q

- Fountains Abbey and Studley Royal (274,000 visitors in 1988)
- Chartwell (167,000)
- Belton House (93,000)
- Kedleston Hall (72,000)
- Montacute House (65,000)
- Osterley Park (31,000)

R

Northern Ireland. Peter Brooke, MP for the City of London and Westminster South, is Secretary of State for Northern Ireland. Kevin McNamara, MP for Hull North, is Labour Shadow for Northern Ireland.

S

- 1 a); 2 c); 3 b); 4 c); 5 b); 6 a)



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A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

FESTIVE SEASON



Albert Finney, right, in *Another Time*, a drama set in South Africa.

THEATRE

Where applicable, a special telephone number is given for credit-card bookings. The address & telephone number of each theatre are given only on the first occasion it appears.

Another Time. A white South African family is driven apart as the embittered parents of a gifted 17-year-old pianist face the fact that he must pursue his studies in London if he is to achieve success. Elijah Moshinsky directs a strong cast headed by Albert Finney & Janet Suzman. *Wyndham's, Charing Cross Rd, WC2 (867 1116, CC 867 1111).*

Anything Goes. Colourful New York production of the classic Cole Porter musical, starring Elaine Page, as full of zest as ever, & directed by Jerry Zaks. *Prince Edward, Old Compton St, W1 (734 8951).*

Apples. Ex-rocker Ian Dury's first musical, in which he takes the lead role, is a portrait of London life seen through the eyes of Byline Browne, a tabloid journalist. Supporting cast includes Jesse Birdsall & Pam Ferris. With music by ex-Clash collaborator Mickey Gallagher; directed by Simon Curtis. *Royal Court, Sloane Sq, SW1 (730 1745).*

The Baker's Wife. New musical, directed by Trevor Nunn, based on a classic film comedy by Marcel Pagnol set in a remote Provençal village in the 1930s. With music & lyrics by Stephen Schwartz. Opens Nov 27. *Phoenix, Charing Cross Rd, WC2 (836 2294, CC 240 9661).*

The Beaux' Stratagem. George Farquhar's 1707 comedy, telling of the stratagems of two rakes to woo an heiress, is directed by Peter Wood. Opens Nov 14. *Lyttelton, National Theatre, South Bank, SE1 (928 2252).*

Boswell for the Defence. Patrick Edgeworth's one-man drama about James Boswell, lawyer & biographer of Samuel Johnson, & the true story of his defence of an escaped woman convict. Leo McKern takes the title role. Until Nov 25. *Playhouse, Northumberland Ave, WC2 (839 4401).*

Buddy. Alan Janes's script offers few insights into the character & inspiration of rock & roll icon Buddy Holly, but who cares? The classic songs, lovingly performed, are a treat, & Paul Hipp's Buddy has both gauche charm & infectious energy. *Victoria Palace, Victoria St, SW1 (834 1317).*

The Cherry Orchard. Chekhov's masterpiece, with a strong cast headed by Judi Dench & Bernard Hill. Sam Mendes directs. *Aldwych, Aldwych, WC2 (836 0641).*

Dr Faustus. Christopher Marlowe's dark tale of devilish pacts, here in an atmospheric revival by Barry Kyle, transferring from Stratford. David Bradley is Mephistopheles, & Gerard Murphy is Faust. Opens Nov 24. *The Pit, Barbican, EC2 (638 8891).*

Exclusive. A good sub-editor would have spiked Jeffrey Archer's new play before it got into print. Set in an unbelievable newspaper office, the plot creaks and the jokes fall flat. Not even the talents of Paul Scofield, Eileen Atkins and Alec McCowen can save an exclusively boring play. *Strand, Aldwych, WC2 (836 2660).*

A Flea in Her Ear. Georges Feydeau's farce, directed by Richard Jones. With Jim Broadbent, Julia Bardsley, Roger Lloyd Pack & Linda Marlowe. Until Nov 18. *Old Vic, Waterloo Rd, SE1 (928 7616).*

Frankie & Johnny in the Clair de Lune. Terrence McNally's lightweight comedy, with Julie Walters & Brian Cox as two unorthodox Manhattanites who fall in love. Paul Benedict directs. *Comedy, Panton St, SW1 (930 2578, CC 839 1438).*

The Good Person of Sichuan. Bertolt Brecht's 1943 drama about a good-natured Chinese prostitute & her descent into bankruptcy, in a new translation by Michael Hofmann. Fiona Shaw takes the lead role in Deborah Warner's production. Opens Nov 28. *Olivier, National Theatre, South Bank, SE1 (928 2252).*

Hamlet. Ian Charleson takes over the role of the Prince in Richard Eyre's production. Sylvia Syms now plays

Gertrude & Jeremy Northam Laertes. Michael Bryant stays on with a memorable performance as Polonius. *Olivier, National Theatre.*

Hamlet. Ron Daniels's Stratford production features a highly-acclaimed performance from Mark Rylance in the title role, with Patrick Godfrey as Polonius & Clare Higgins as Gertrude. Opens Nov 23. *Barbican Theatre, EC2 (638 8891).*

Hamlet. New production by the Russian director Yuri Lyubimov, with Daniel Webb as the prince. Nov 21-Dec 2. *Old Vic.*

Jeffrey Bernard is Unwell. Ned Sherrin directs Keith Waterhouse's affectionate account of the life & drinking times of *The Spectator's* low-life columnist, played by Peter O'Toole. *Apollo, Shaftesbury Ave, W1 (437 2663).*

A Life in the Theatre. Denholm Elliott & Samuel West play actors in David Mamet's comedy of theatrical tensions. Until Dec 17. *Haymarket, SW1 (930 9832).*

A Little Night Music. Stephen Sondheim's musical, inspired by an Ingmar Bergman film about amorous intrigues at a *fin-de-siècle* party on a country estate. Ian Judge directs Susan Hampshire, Dorothy Tutin & Peter McNery. *Piccadilly, Denman St, W1 (867 1118, CC 867 1111).*

Ma Rainey's Black Bottom. The Pulitzer-Prize-winning author August Wilson's story of a legendary recording session by blues singer Gertrude "Ma" Rainey in Chicago in 1927. Carol Woods, who won rave reviews as Billie Holiday in *Blues in the Night*, takes the title role. Directed by Howard Davies. *Cottesloe, National Theatre, South Bank, SE1 (928 2252).*

Man, Beast & Virtue. William Gas-kill returns to the National to direct Pirandello's comedy about marriage, in a new version by Charles Wood. Written in 1919, the story concerns a man's plan to trick a faithless husband (the Beast) back into the arms of his virtuous wife (Virtue). *Cottesloe, National Theatre.*

M. Butterfly. Peter Egan takes over from Anthony Hopkins in David Henry Hwang's clever drama based on a true-life spy scandal, interweaving elements from Puccini's opera. John Dexter directs with an ambitious mix of European & Asian theatrical styles. *Shaftesbury, Shaftesbury Ave, WC2 (379 5399).*

A Midsummer Night's Dream. John Caird's witty RSC Stratford production with Richard McCabe as Puck, David Troughton as Bottom, Clare Higgins as Hippolyta/Titania, John Carlisle as Theseus/Oberon. Opens Dec 4. *Barbican Theatre.*

Miss Betty. A young Irish girl's shamed & sorry past leads her to become her town's first hangwoman. Written by Declan Donnellan for the innovative Cheek by Jowl company, of which he is currently artistic director. Nov 28-Dec 23. *Almeida, Almeida St, N1 (359 4404).*

Miss Saigon. Unequivocally the smash-hit of 1989, this intelligent musical by Alain Boublil & Claude-Michel Schönberg tells the story of a tragic affair between a young Vietnamese girl & an American soldier at the time of the fall of Saigon in 1975. Nicholas Hytner directs Jonathan Pryce, Claire Moore, Simon Bowman & Lea Salonga. *Theatre Royal, Drury Lane, Catherine St, WC2 (836 8108).*

Paris Match. Jean Poiret's "comedy of sexual errors" with Siân Phillips, Leslie Ash & Stephen Moore. *Garrick, Charing Cross Rd, WC2 (379 6107).*

Playing with Trains. Ron Daniels directs Simon Russell Beale, Michael Pennington & Lesley Sharp in the première of Stephen Poliakoff's new political drama. An inventor attempts to combat Britain's reputation for lost opportunities by trying to stop British inventions escaping abroad, but finds the task almost impossible. Opens Nov 29. *The Pit, Barbican.*

Re: Joyce. The indefatigable Maureen Lipman revives her role as Joyce Grenfell in one of last year's most popular plays. She also co-wrote the script, with James Roose Evans,

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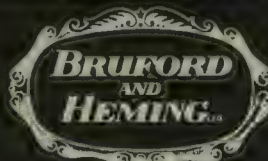
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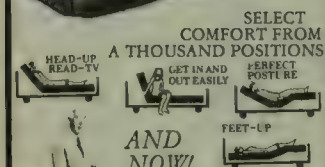
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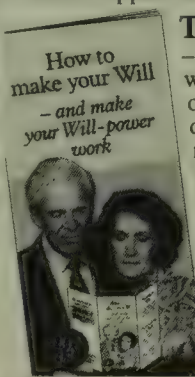
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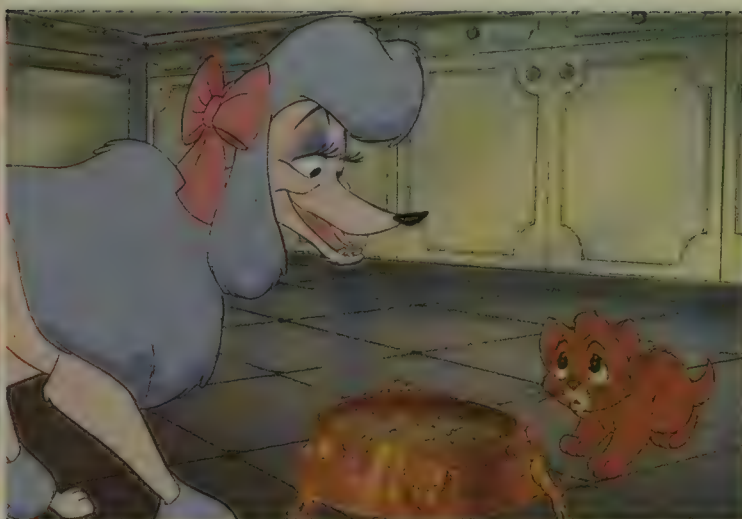
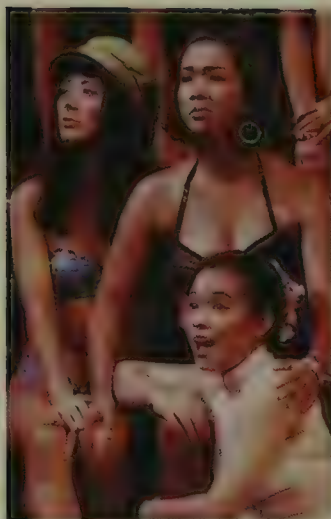
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Lea Salonga as the heroine of *Miss Saigon*. Dickens in Disneyland: *Oliver & Company*. Jeremy Irons & Jenny Seagrove in *A Chorus of Disapproval*.

basing it on Grenfell's writings & diary. Until Nov 25. *Vaudeville*.

Salome. The Steven Berkoff production of Oscar Wilde's play that took Edinburgh by storm earlier this year. Berkoff himself plays Herod, with Katharine Schlesinger as Salome, in a version that owes much to mime techniques & dwells on the darker, obsessive elements in the story. Striking & wholly original. Opens Nov 17. *Lyttelton, National Theatre*.

Shadowlands. Nigel Hawthorne plays author C. S. Lewis, with Jane Lapotaire as the American poet whom he secretly marries. *Queen's, Shaftesbury Ave, W1 (734 1166)*.

Stop the World—I Want to Get Off. Anthony Newley heads a revival of the 60s musical he wrote with Leslie Bricusse. *Lyric, Shaftesbury Ave, W1 (437 3686)*.

The Voyage Inheritance. A father dies, leaving his son burdened with the knowledge of a hidden crime. Richard Eyre's production of Harley Granville Barker's 1905 drama is a sure-footed indictment of Edwardian upper-class mores. *Cottesloe, National Theatre*.

The Woman in Black. Ponderous, old-fashioned ghost story, adapted by Stephen Mallatrat from a novel by Susan Hill. Director Robin Herford fails to chill. *Fortune, Russell St, WC2 (836 2238)*.

RECOMMENDED LONG-RUNNERS

Blood Brothers. *Albery (867 1115, cc 867 1111)*; **Cats.** *New London (405 0072)*; **Les Liaisons Dangereuses.** *Ambassador's (836 6111)*; **Me & My Girl.** *Adelphi (836 7611)*; **Les Misérables.** *Palace (434 0909)*; **The Mousetrap.** *St Martin's (836 1443)*; **The Phantom of the Opera.** *Her Majesty's (839 2244)*; **Run for Your Wife!** *Whitehall (867 1119, cc 867 1111)*; **Starlight Express.** *Apollo Victoria (828 8665)*.

CHRISTMASSHOWS

Aladdin. Christmas panto favourite with Michael Barrymore & Frank Bruno. Dec 18-Jan 27. *Dominion, Tottenham Court Rd (580 9562)*.

Aladdin. Cilla Black, Gareth Hunt & Gordon Honeycombe head the cast. Dec 22-Jan 28. *Wimbledon, The Broadway, SW19 (540 0362)*.

A Christmas Carol. A specially-adapted version of the Dickens classic by David Holman, recommended for 7-13 year-olds. Nov 23-Jan 6. *Young Vic, 66 The Cut, SE1 (928 6363)*.

Cinderella. With Bonnie Langford as Cinders & Mark Curry as Buttons. Dec 14-Jan 13. *Yvonne Arnaud, Guildford, Surrey (0483 64571)*.

The Ideal Gnome Exhibition. Garden gnomes work road safety messages into David Wood's play for 5-11-year-olds. Dec 12-16. *Sadler's Wells, Rosebery Ave, EC1 (278 8916)*.

It's Magic. Television magician Paul Daniels's Christmas show. (When he last appeared in the West End in 1981, the run was extended from one week to two years.) Dec 7-Feb 3. *Savoy, Strand, WC2 (836 8888)*.

King Rollo's Stolen Christmas. Consternation reigns when the wicked Blue Witch hijacks the festivities. Matinée performances for 4-7 year-olds at weekends & throughout the Christmas holidays. Nov 18-Jan 14. *Unicorn, Arts Theatre, Great Newport St, WC2 (836 2132)*.

Noddy. Stage debut for Enid Blyton's Toyland hero. Dec 12-Jan 6. *Playhouse, Northumberland Ave, WC2 (839 4401)*.

Treasure Island. Frank Windsor plays Long John Silver in the Mermaid's swashbuckling spectacular. Dec 5-Jan 6. *Mermaid, Puddle Dock, EC4 (236 5568)*.

Whale. New play for children by David Holman interweaving the story of three whales with Alaskan myths. The cast, which includes Peter Calfrey, Maggie Steed & Toyah Wilcox, represent whales, polar bears & seals as well as the local Inuit people. Dec 12-Feb 14. *Lyttelton, National Theatre, South Bank, SE1 (928 2252)*.

Winnie-the-Pooh. Glyn Robbins brings A. A. Milne's much-loved Bear of Little Brain to the theatre. Dec 15-Jan 6. *Playhouse*.

CINEMA

The following are some of the most interesting films showing in and around London in the coming months.

The Abyss (12). Spectacular underwater sci-fi adventure from *Aliens* director James Cameron that never quite lives up to its budget. Ed Harris, Mary Elizabeth Mastrantonio & Michael Biehn discover an "advanced aquatic intelligence—possibly extraterrestrial" living at the bottom of the ocean. Breath-taking effects, but dialogue & characterisation leave much to be desired.

Batman (12). The most-hyped & fastest-grossing movie of all time continues to make big bucks all over London. A return to Batman's "dark comic roots", according to director Tim Burton, with the caped crusader (Michael Keaton) a "brooding avenger" up against the only slightly madder Joker (Jack Nicholson, on top, menacing form). Stutteringly paced, but flashy & still great fun.

Bert Rigby You're a Fool (15). Bert (Robert Lindsay) is a coal-miner who dreams of singing & dancing, Fred Astaire-style, to stardom & a better life—a fantasy that looks like coming true when a travelling Amateur Show hits town. Carl Reiner's musical comedy co-stars Robbie Coltrane, Jackie Gayle & Anne Bancroft. Opens Nov 10.

A Chorus of Disapproval (PG). Seaside-based comedy with a serious edge, based on Alan Ayckbourn's award-winning play, produced & directed by Michael Winner. The cast reads like a *Who's Who* of British acting talents—Jeremy Irons, Anthony Hopkins, Prunella Scales, Jenny Seagrove & Sylvia Syms among them—&, with one or two reservations about underwritten female parts, the script is razor-sharp & often hilarious. A return to form for Winner.

The Cook, The Thief, His Wife & Her Lover (18). Richard Bohringer, Michael Gambon, Helen Mirren & Alan Howard are, respectively, the

four characters whose experiences in an expensive restaurant form the basis for Peter Greenaway's latest exercise in arty cinematic game-playing. The director's obsessions with sex and art are well to the fore, as is the mesmeric score by Michael Nyman.

Cookie (15). High-spirited action is assured when ex-con Peter Falk teams up with his teenage daughter, Emily Lloyd, (featured in autumn issue of *IN*) to take on the mob. Co-starring Jerry Lewis & Ricki Lake; directed by Susan Seidelman.

Dead Poets Society (PG). Accomplished but over-sentimental classroom drama, set in the late 1950s, with the hyperactive Robin Williams in his first major straight role as an English teacher who inspires his class to "make their lives extraordinary". Essentially a story about growing up & establishing an identity, milked for all its emotional worth by Australian director Peter Weir.

Getting it Right (15). Quirky, gentle British comedy about a shy 31-year-old's discovery of women. Cameos from Lynn Redgrave & Peter Cook complement a fine central performance from Jesse Birdsall, but the humour treads an uneasy line between pithy observation & outright farce. A small-scale movie better suited to the small screen.

Great Balls of Fire (15). Loud & lively bio-pic of controversial 50s rock-&-roller Jerry Lee Lewis, featuring a bravura performance from Dennis Quaid & a sound-track by "the killer" himself. Hints at the more unsavoury aspects of his life—his wife-beating & plagiarism of black songs—but never gets beneath the skin of the man in the way *The Buddy Holly Story* did for his bespectacled rival. Enjoyable, but superficial. Opens Nov 10.

Henry V (PG). Kenneth Branagh's lavish production is a re-working of the 1944 classic & an affectionate tribute to Laurence Olivier. With Branagh himself as the king, Robbie Coltrane as Falstaff, Derek Jacobi as the ubiquitous chorus, Brian Blessed as Exe-



An outbreak of violence during the Mexican Revolution, from the film *Old Gringo*. Dream sequence from *Hansel & Gretel* at English National Opera.

ter & Judi Dench as Mistress Quickly. **K9** (15). Odd-couple movie with a difference, as tough Chicago cop James Belushi teams up with an independently-minded police dog to track down a drugs baron. Director Ron Daniel gets the mix of humour & thrills about right, & draws another nicely-judged performance from rising star Belushi.

Millennium (PG). Grand-scale time-travel adventure, packed with special effects, loosely concerning the investigation by a government official (Kris Kristofferson) into the causes of an airline crash, & the unexpected help he receives from the mysterious Cheryl Ladd—an inhabitant of a future world. Directed by Michael Anderson.

New York Stories (15). Three cinematic short stories about the Big Apple by directors whose work has been closely associated with the city: Martin Scorsese, Francis Coppola & Woody Allen. A mixed bag, with Scorsese's story about a painter's failure to transfer his passion from canvas to real life easily the superior. Allen's contribution is a return to comedy, but the Jewish humour is not as sharp as it once was. Opens Nov 10.

Old Gringo (15). An American journalist, the "old gringo" (Gregory Peck), develops a deep friendship with a repressed governess (Jane Fonda) who, in turn, falls passionately in love with a Mexican revolutionary (Jimmy Smits). Based on a novel by Carlos Fuentes; directed by Luis Puenzo.

Oliver & Company (U). Christmas holiday release for Disney's 27th animated feature, a contemporary version of *Oliver Twist* featuring the usual menagerie of characterful animals. Grown-ups can have fun trying to identify the names behind the voices—among them Bette Midler, Robert Loggia & rock star Billy Joel. Opens Dec 15.

Sex, Lies & Videotape (18). Dark comic drama about sexual manners, set in contemporary Louisiana, with James Spader, Andrew McDowell &

Peter Gallagher. This is a highly-accomplished directorial debut from American Steve Soderbergh, which unexpectedly won the coveted Palme d'Or at Cannes.

Shirley Valentine (15). Willy Russell's touching, upbeat comedy with Pauline Collins repeating her stage role as a Liverpudlian housewife who disappears to Greece in an attempt to shake off domestic shackles. Bernard Hill is the husband she leaves behind. Tom Conti the local Greek Lothario with whom she has an affair.

Star Trek V—The Final Frontier (PG). Boldly going where they've been four times before, the crew of the Starship Enterprise find themselves up against the cunning Sybok, a renegade Vulcan intent on usurping the craft for his own evil purposes. All the original team are here—Leonard Nimoy, DeForest Kelly, George Takei, James Doohan & Walter Koenig—with William Shatner (Kirk) making his directorial debut.

Talk Radio (18). Oliver Stone's electrifying adaptation of Eric Bogosian's play about American "shock-jocks"—disc-jockeys on radio phone-in shows who deliberately insult callers for the sake of entertainment. When Jewish DJ Barry Champlain (a superb performance by Bogosian) starts to get calls from neo-Fascists, the tension in his Chicago studio rises to boiling-point. Believable, chair-gripping drama.

Wilt (15). Tom Sharpe's bawdy, blackly-comic bestseller finally makes it to the big screen. Strong British cast headed by Griff Rhys Jones & Mel Smith; directed by Michael Tuchner.

Wired (18). Supposedly the story of the life & fast times of American comic John Belushi, who died of a drugs overdose in 1982, adapted from Bob Woodward's biography.

London Film Festival. Britain's largest & most prestigious film festival, with premières, re-vamped classics, & lectures by top filmmakers. Nov 10-26. *National Film Theatre, South Bank, SE1* (928 3535).

OPERA

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, CC240 5258).

Street Scene. Kurt Weill's score for this 40s musical, set outside a shabby New York apartment block, contains some effective, if not memorable, songs. David Pountney obtains touching portrayals of the ill-fated lovers & splendid cameos of the neighbours. But the show is slow to ignite. Nov 7, 10, 15, 17, 23.

The Return of Ulysses. Monteverdi's masterpiece, based on Homer's *Odyssey*, is conducted by Paul Daniel, who has prepared a new edition of the score. David Freeman produces, with Anthony Rolfe Johnson as Ulysses & Jean Rigby as Penelope. Nov 8, 11, 14, 16, 22, 25, 30, Dec 2, 7.

Madam Butterfly. Graham Vick's hard-hitting production returns with Janice Cairns repeating her fine portrayal of the heroine, & Edmund Barham as Pinkerton. Nov 18, 21, 24, 29, Dec 1, 5, 8, 14, 16.

The Love for Three Oranges. Prokofiev's opera after a tale by Gozzi is conducted by David Atherton. The cast includes Jane Eaglen, Lesley Garrett, Anne Collins, Donald Maxwell. Dec 6, 9 (m & e), 13, 15, 19, 21, 29.

Hansel & Gretel. Return of David Pountney's telling production, which strips Humperdinck's fairy tale of its folksy whimsy. The original Hansel & Gretel, Ethna Robinson & Cathryn Pope, alternate with Eirian James & Alison Hagley. The dual role of Witch/Mother is shared by Felicity Palmer, Pauline Tinsley & Maria Moll. Dec 20, 22, 30 (m & e).

ROYAL OPERA

Covent Garden, WC2 (240 1066/1911).

Medea. New production by Mike Ashman of Cherubini's opera, not heard at Covent Garden for 30 years. Rosalind Plowright sings Medea, with the Soviet tenor Alexei Steblianko as Jason. Mark Ermler conducts. Nov 6, 11, 14, 17, 23.

Rigoletto. Brent Ellis sings the title

role in Nuria Espert's production, with Judith Howarth as Gilda & David Rendall as the Duke of Mantua. Nov 13, 18, 21, 24.

Idomeneo. Another new Mozart production by Johannes Schaaf, conducted by Jeffrey Tate. Philip Langridge sings Idomeneo, with Sylvia McNair as Ilia, Ann Murray as Idamante, Elizabeth Connell as Electra. Nov 27, 30, Dec 4, 6, 9, 12, 16.

OUT OF TOWN

GLYNDEBOURNE TOURING OPERA

Death in Venice. New production by Stephen Lawless captures the infected atmosphere of Britten's last opera. Robert Tear sings finely but is a rather seedy Aschenbach; Alan Opie is excellent in the multiple roles of his antagonist.

The Marriage of Figaro. Peter Hall's new & perceptive production, seen at this year's festival, is directed by Stephen Medcalf, with Robert Poulton as Figaro, Alison Hagley as Susanna, Elizabeth Gale as the Countess & Robert Hayward as the Count.

Il barbiere di Siviglia. René Massis & Quentin Hayes share the role of Figaro, with Louise Winter as Rosina & Robert Tate as Count Almaviva. John Cox's production is restaged by David Edwards in William Dudley's handsome Spanish sets.

Apollo, Oxford (0865 244544). Nov 7-11. *Mayflower, Southampton* (0703 229771). Nov 14-18. *Palace, Manchester* (061-236 9922). Nov 21-25. *Theatre Royal, Norwich* (0603 628205). Nov 28-Dec 2.

SCOTTISH OPERA

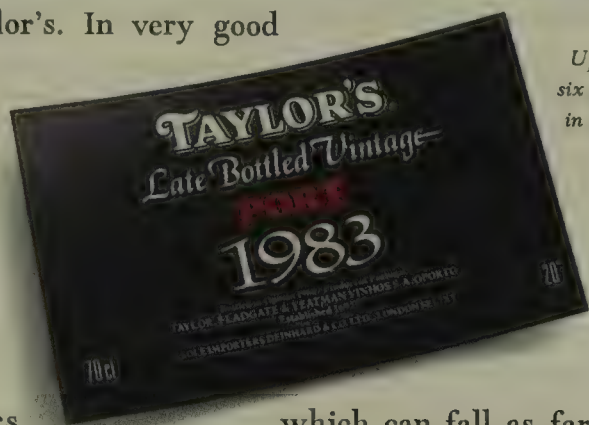
The Merry Widow. Suzanne Murphy sings Hanna Glawari in Di Trevi's new production, with Simon Keenlyside as Danilo, Brigitte Desnoues as Valencienne, Jorge Pita as Camille. John Pryce-Jones conducts.

The Marriage of Figaro. John Cox's production returns with Jason Howard as Figaro, Rosa Mannion as Susanna, Steven Page as the Count, Jane Leslie MacKenzie the Countess.

Jenůfa. Anne Williams-King sings the title role in David Pountney's

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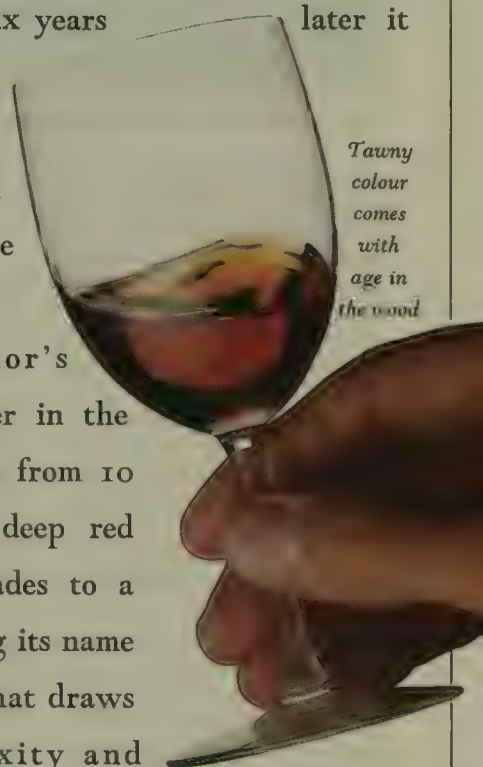
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Welsh National Opera bring *Der Freischütz* to London. Merce Cunningham's troupe dances at Sadler's Wells. Concerts at the Barbican: 17-year-old Midori is

powerful production, with Graham Clark as Steva, Alberto Remedios as Laca, Pauline Tinsley as the Kostelnička. Roderick Brydon conducts. *Theatre Royal, Newcastle* (091-232 2061). Nov 7-11. *His Majesty's, Aberdeen* (0224 641122). Nov 14-18. *Eden Court, Inverness* (*Figaro* only), (0463 221718). Nov 28, 29. *Theatre Royal, Glasgow* (*Figaro* & *Merry Widow*) (041-331 1234). Dec 5-9.

WELSH NATIONAL OPERA

Der Freischütz. New production by André Engel, setting the opera in a strictly enclosed community, with Rita Cullis as Agathe, Eirian Davies as Aennchen, Joseph Evans as Max, Richard Fink a compelling Kaspar.

Lucia di Lammermoor. Rennie Wright's production is conducted by Charles Mackerras (London & Bristol)/Julian Smith (Birmingham & Oxford). Frances Ginzersings the title role, with Jorge Antonio Pita & Noel Velasco sharing the role of Edgardo, Mark Holland as Enrico.

The Bartered Bride. Rudolf Noelte's production returns with Christine Bunning singing Mařenka, Ryland Davies as Jeník, David Owen as Vašek. Stafford Dean as Kecal. Andrew Greenwood/Charles Mackerras conduct.

Hippodrome, Birmingham (021-622 7486). Nov 21-25. *Apollo, Oxford* (0865 244544). Nov 28-Dec 2. *Dominion, Tottenham Court Rd, London W1* (580 9562). Dec 5-9. *Hippodrome, Bristol* (0272 299444). Dec 12-16.

DANCE

Armenian State Dance Company. One of the finest folklore ensembles in the Soviet Union display their unique & colourful mix of the ethnographic tradition & balletic disciplines. Dec 7-10. *Sadler's Wells, Rosebery Ave, EC1* (278 8916, CC 240 7200).

Merce Cunningham & Company. Four programmes of modern dance, including four British premières: *Fields & Figures*, *Eleven*, *Carousal*, & *Cargo X*. Until Nov 11. *Sadler's Wells*.

English National Ballet. *The Nutcracker*, Schaufuss's production of this much-loved ballet, to Tchaikovsky's music. Dec 26-Jan 20. *Festival Hall, South Bank Centre, SE1* (928 8800).

Győr Ballet. Hungary's modern-dance company present works choreographed by director Ivan Marko as part of the Barbican's Magyarok Festival. Music includes Bartók, Schubert, & the results of an improvised session by Ravi Shankar & Yehudi Menuhin. Nov 14-18. *Sadler's Wells*.

Irie! Dance Company. Double Bill: *Hins of Afrikah*, fusing contemporary & Caribbean dance styles; *Cease 'n' Settle*, an exploration of a shared Caribbean & African past. Nov 27-30. *Lilian Baylis Theatre, Sadler's Wells, Rosebery Ave, EC1* (278 8916).

London Contemporary Dance Theatre. A welcome return for the innovative company who feature two programmes under new artistic director Dan Wagoner. Programme 1, including *Metamorphosis* (choreographed by Robert Cohan) & *Doppelgänger* (Jonathan Lunn), Nov 21-25. Programme 2, including *Wake* (Kim Brandstrup) & *Goes Without Saying* (Jonathan Lunn), Nov 28-Dec 2. *Sadler's Wells*.

Royal Ballet. Triple Bill: *A Wedding Bouquet*, an early Ashton classic, based on a play by Gertrude Stein, charting the antics at a less than perfect wedding; *My Brother, My Sisters*, one of MacMillan's most disquieting works, concerning the tensions within an inbred family; *Frankenstein, the Modern Prometheus*, the return of the 1985 Wayne Eagling-choreographed hit based on the Mary Shelley horror tale & set to a specially-commissioned score by Vangelis. Nov 9, 10, 15, 20, 29, Dec 2, 5. *Swan Lake*, with Yolanda Sonnabend's Fabergé period designs. Nov 8, 25 (m&e), Dec 1. *The Prince of the Pagodas*, world première of MacMillan's new production in celebration of the choreographer's 60th birthday, to Britten's music. Dec 7 (gala performance), 8, 11, 13, 14, 15, 19, 20.

Cinderella, Ashton's ballet to Prokofiev's music has become a traditional Christmas treat. Dec 22, 26 (m&e), 27, 28, Jan 1, 3, 4, 5, (11am), 10, 13 (m&e), 19, 20, 23. *Royal Opera House, Covent Garden, WC2* (240 1066/1911).

Union Dance Company. Kicking the Blues, a lively programme of six works set to a blues & jazz score. Dec 1, 2. *Lilian Baylis Theatre*.

MUSIC

BARBICAN HALL

EC2 (638 8891).

Magyarok: A celebration of Hungarian arts and culture. Until Nov 21. **Idil Biret**, piano, gives two recitals of Liszt arrangements by Schubert, Wagner, Beethoven, Nov 6; by Beethoven, Nov 7; 1pm.

Guildhall Symphony Orchestra, under Christopher Seaman, give a concert performance of *Duke Bluebeard's Castle* by Bartók. Nov 8, 1pm.

Royal Philharmonic Orchestra. Vladimir Ashkenazy conducts works by Bartók & Kodály. Nov 8, 7.45pm.

Royal Liverpool Philharmonic Orchestra & Choir. Libor Pesek conducts Kodály, Bartók, Liszt. Nov 11, 7.45pm.

London Symphony Orchestra. Michael Tilson Thomas conducts two concerts. Haydn & Liszt, with Alfred Brendel as soloist in piano concertos by both composers. Nov 16, 7.45pm. Beethoven, Brahms, Ravel, & Mendelssohn's Violin Concerto, with the young Japanese violinist Midori as soloist. Nov 19, 7.30pm.

Jorge Bolet. The distinguished pianist gives a Liszt recital in celebration of his own 75th birthday. Nov 17, 7.45pm.

Elisabeth Leonskaja, piano, plays Liszt & Schubert. Nov 19, 4pm.

Budapest Symphony Orchestra. György Lehel conducts Bartók's Piano Concerto No 2, with Peter Frankl, & Mahler's Symphony No 5. Nov 21, 7.45pm.

The Lord Mayor of London: An 800th anniversary celebration in

words & music by Elgar, Handel, Walton, played by the London Symphony Orchestra, under Jeffrey Tate, the New London Consort & Guildhall School Jazz Band. Nov 9, 7.30pm.

Barbican Celebrity Recitals: Itzhak Perlman, violin, Bruno Canino, piano, play Mozart, Beethoven, Bartók. Nov 12, 4pm. James Galway, flute, Phillip Moll, piano. The versatile flautist, as part of his 50th birthday celebrations, plays works from the popular & less familiar flute repertoire. Dec 2, 7.45pm.

English Chamber Orchestra. Daniel Barenboim conducts an all-Mozart programme, from the piano, Nov 20; Hugo Wolff conducts Haydn & Shostakovich, with Mstislav Rostropovich as soloist in cello concertos by both composers, Nov 22; Alès Podaril conducts works by Dvořák & other Czechoslovak composers, Nov 29; 7.45pm.

Chamber Orchestra of Europe. Four concerts, two conducted by Sandor Vegh, with András Schiff, piano, Nov 28, Dec 1; & two by Claudio Abbado, with Martha Argerich, piano, Dec 4, 6; 7.45pm.

BLACKHEATH CONCERT HALLS
23 Lee Rd, SE3 (463 0100).

Ian Partridge, tenor, **Melvyn Tan**, fortepiano. Songs by Mozart, Haydn, Schubert. Nov 18, 7.30pm.

Elizabeth Connell, soprano, **Graham Johnson**, piano. Lieder by Brahms & Liszt... & some bibulous English consequences. Dec 2, 7.30pm.

FESTIVAL HALL

South Bank Centre, SE1 (928 8800).

Royal Choral Society, Wren Symphony Orchestra. Laszlo Heltay conducts Elgar's oratorio *The Dream of Gerontius*, with Yvonne Minton, Maldwyn Davies & Alan Opie. Nov 8, 7.30pm.

Philharmonia. Jansug Kakhidze conducts Tchaikovsky's Violin Concerto, with soloist Nadja Salerno-Sonnenberg, & Rachmaninov's Symphony No 2. Nov 9, 7.30pm.

London Philharmonic. Franz Welser-Möst conducts Chopin's



solo violinist with the London Symphony Orchestra; José Carreras sings Christmas songs; the choir of King's College perform Bach's Christmas Oratorio Part I.

Piano Concerto No 2, with Jorge Bolet, Haydn's Symphony No 13 (Jupiter) & Sibelius's Symphony No 1. Nov 12, 7.30pm.

London Mozart Players. Jane Glover conducts three works with Scottish associations: Mendelssohn's Hebrides Overture & Symphony No 3 (Scottish) & Bruch's Scottish Fantasy. Nov 15, 7.30pm.

International Piano Series: Maurizio Pollini plays Schubert & Liszt, Nov 16, 7.30pm. Daniel Barenboim plays Mozart & Beethoven, Nov 19, 3.15pm.

London Philharmonic, under Klaus Tennstedt, play Grieg's Piano Concerto, with Radu Lupu, & Beethoven's Symphony No 7. Nov 21, 7.30pm.

The Royal Concert. London Philharmonic, under Klaus Tennstedt, Musicians of the Royal Military School of Music, under Lt-Col Frank Renton, play works by Brahms, Panufnik & Beethoven. Nov 22, 8pm.

BBC Symphony Orchestra & Singers. Pierre Boulez conducts the first British performance of Messiaen's *La ville d'en haut* & of his own *Le visage nuptial*, & works by Stravinsky & Debussy. Nov 23, 7.30pm.

Philharmonia. Two concerts conducted by Eliahu Inbal: Tchaikovsky's Piano Concerto No 2 & Stravinsky's *Rite of Spring*, Nov 26; Rimsky-Korsakov's Russian Easter Festival Overture, Dvořák's Violin Concerto, Tchaikovsky's Symphony No 5, Nov 29; 7.30pm.

London Philharmonic. Georg Solti conducts Shostakovich's Symphony No 9 & Tchaikovsky's Symphony No 6 (Pathétique). Nov 28, 7.30pm.

Vienna Philharmonic Orchestra, under André Previn, play Haydn's Symphony No 96, Strauss's *Don Juan* & Dvořák's Symphony No 8. Nov 30, 7.30pm.

QUEEN ELIZABETH HALL
South Bank Centre.

Wexford Festival Opera. Mozart's *Mitridate, re di Ponto*, produced at this year's Wexford Festival, with Curtis

Rayam singing the title role & the Radio Telefís Éireann Symphony Orchestra. Nov 8, 7pm.

Vienna Concerto Evening. London Soloists Chamber Orchestra, under David Josefowitz, play Weber's Concertino for clarinet & orchestra, Beethoven's Piano Concerto No 4, Mozart's Violin Concerto K 216 & Schubert's Symphony No 5. Nov 9, 7.45pm.

London Classical Players. Roger Norrington conducts Rossini, Berlioz, Schumann. Nov 10, 7.45pm.

Amsterdam Baroque Orchestra. Ton Koopman conducts Haydn & Mozart. Nov 17, 7.45pm.

Haydn Series: Orchestra of the Age of Enlightenment & Choir of the Enlightenment give four Haydn concerts. Nov 19, 22, 29, Dec 6, 7.45pm.

Christa Ludwig, soprano, **Charles Spencer,** piano. The distinguished soprano sings the Schubert song cycle *Die Winterreise*. Nov 23, 7.45pm.

City of London Sinfonia, under Richard Hickox, play works by American composers Copland, Barber, Gershwin. Nov 30, 7.45pm.

ST JOHN'S
Smith Sq, SW1 (222 1061).

BBC Lunchtime Concerts: Vermeer Quartet play Haydn & Bartók, Nov 6; Beaux Arts Trio play Beethoven & Mendelssohn, Nov 13; Howard Shelley, piano, Haydn, Schumann, Nov 20; Nash Ensemble, Brahms, Nov 27; 1pm.

Ian Partridge, tenor, **Jennifer Partridge,** piano. Schubert's *Die Schöne Müllerin*. Nov 8, 7.30pm.

English Baroque Choir & Players, His Majesty's Sagbutts & Cornetts, under Leon Lovett, perform Monteverdi's Vespers of 1610. Nov 11, 7.30pm.

Singers of London, Orchestra of St John's. John Lubbock conducts Bach & Fauré. Nov 13, 7.30pm.

Lontano. Odaline de la Martinez directs five concerts of contemporary music. Nov 21, 24, 27, 28, 30, 7.30pm.

New London Consort, directed by Philip Pickett, play Purcell & Blow, at

a St Cecilia's Day concert. Nov 22, 7.30pm.

WIGMORE HALL

36 Wigmore St, W1 (935 2141).

Wolfgang Holzmair, baritone, **Gérard Wyss,** piano. Schubert, 20 Lieder set to poems by the composer's friends. Nov 7, 7.30pm.

Haydn Baryton Trio of New York, **Malcolm Bilson,** fortepiano. Haydn. Nov 10, 7.30pm.

Takács Quartet. Mozart, Beethoven, Bartók. Nov 11, 18, 7.30pm.

Beaux Arts Trio. Haydn, Saint-Saëns, Beethoven. Nov 12, 4pm.

Nancy Argenta, soprano, **Graham Johnson,** piano. Songs by Schubert, Fauré, Greer, Ives, Bowles, etc. Nov 14, 7.30pm.

Academy of Ancient Music. Christopher Hogwood directs two Haydn programmes, with Anne Sofie von Otter, mezzo-soprano, Nancy Argenta, soprano, Haydn Baryton Trio, Salomon Quartet. Nov 15, 17, 7.30pm.

Yuri Bashmet, viola, **Mikhail Muntian,** piano. The Ukrainian viola player performs works by Marais, Schubert, Hindemith, Britten. Nov 16, 7.30pm.

Salomon Quartet, Melvyn Tan, fortepiano. Haydn. Nov 20, 7.30pm.

Mikhail Pletnev, piano. Musorgsky, Tchaikovsky. Nov 26, 4pm.

Maxim Vengerov, violin, **Irina Vinogradova,** piano. The 15-year-old Russian violinist plays Schubert, Brahms, Ernst, Tchaikovsky, Ravel. Nov 29, 7.30pm.

Susan Kessler, mezzo-soprano, **Roger Vignoles,** piano. Songs by Schubert, Zumsteeg, Schumann, Britten, Geddes, etc. Nov 30, 7.30pm.

CHRISTMAS MUSIC

Christmas Oratorio by Bach, sung by the Bach Choir with the English Chamber Orchestra, conducted by David Willcocks. Nov 25, 7.30pm. *Festival Hall*.

Family Carols, sung by the Bach Choir, with London Brass & Kneller Hall Trumpeters. Dec 3 & 17, 2.30pm. *Albert Hall SW7 (589 8212)*.

Advent Carol Service. Dec 3, 6.30pm. *St Paul's Cathedral, EC4.* Admission free.

Advent Carol Service by candle-light. Dec 3, 6.30pm. *St Margaret's Church, Parliament Sq, SW1.* Admission free.

Family Concert. Ernest Read Symphony Orchestra, with choirs, play popular works by Sibelius, Handel, Borodin & carols for audience participation. Dec 4, 7.30pm. *Festival Hall*.

José Carreras, tenor, sings operatic arias & Christmas songs. Dec 5, 8pm. *Barbican Hall*.

Messiah, with Hill House Boys Choir & Orchestra. Dec 6, 1.10pm. *St Margaret's Church, Lothbury, EC2.* Admission free.

Camden Choir with brass ensemble perform works by Peeters, Pachelbel, Handel, Fanshawe, Tate, & carols. Dec 8, 7.30pm. *St John's, Smith Sq*.

Messiah. John Lubbock conducts Cardiff Polyphonic Choir & the Orchestra of St John's. Dec 11, 7.30pm. *St John's, Smith Sq*.

Christmas in Venice. The Kings Consort sing *The Christmas Story* by Schütz, with works by Gabrieli, Monteverdi, etc. Dec 11, 7.45pm. *Queen Elizabeth Hall*.

Messiah. Dec 12, 6pm. *St Paul's Cathedral.* Admission free.

The Christmas Spirit. André Previn conducts the Royal Philharmonic Orchestra, with Robert Tear, tenor, & Benjamin Luxon, baritone, in Victorian & Edwardian musical delights. Dec 13, 7.30pm. *Festival Hall*.

Organ & Choral Music for the Feast of Christmas. Dec 13, 1.10pm. *St Margaret's, Lothbury.* Admission free.

King's College Choir & the English Chamber Orchestra, conducted by Stephen Cleobury, perform Bach's Christmas Oratorio, Part I, & carols. Dec 15, 7.45pm. *Barbican Hall*.

London Concert Orchestra, with choirs & soloists, perform favourite music by Bach, Handel, Purcell, Schubert, Bizet, Berlioz, & carols. Dec 16, 3pm. *Barbican Hall*; Dec 17, 3.15pm. *Festival Hall*.



Children's art goes on show at the Natural History Museum. Ivon Hitchens exhibition at the Serpentine Gallery. Phillips to sell modern British paintings &

Hospitals' Christmas Carol Concerts. Massed choirs from London hospitals, with organ & percussion. Dec 16, 3pm & 7.30pm. *Festival Hall.*

Messiah. The Sixteen Choir & Orchestra, under Harry Christophers. Dec 16, 19, 21, 22, 7.30pm. *St John's, Smith Sq.*

Songmakers' Almanac perform songs for Christmas. Dec 16, 7.30pm. *Wigmore Hall.*

Messiah. Georg Solti conducts two performances given by the London Philharmonic with choir & soloists. Dec 17 & 19, 7pm. *Festival Hall.*

Royal Philharmonic Orchestra play popular works by Strauss, Mozart, Rimsky-Korsakov, Saint-Saëns, Tchaikovsky, Offenbach, & carols for all. Dec 17, 7pm, Dec 18, 7.45pm. *Barbican Hall.*

Carol service. Dec 18, 6.30pm. *St Bride's Church, Fleet St, EC4.*

Messiah, performed by the City of London Sinfonia & Richard Hickox Singers. Dec 19, 7pm. *Barbican Hall.*

Christmas Concert by Priory Festival Choir. Dec 19, 7.30pm. *St Bartholomew-the-Great, West Smithfield, EC1.*

Carols & readings by candlelight, with the choir from Lloyds of London. Dec 20, 6.30pm. *St Katharine Cree, Leadenhall St, EC3.* Collection for Crisis at Christmas.

Messiah. Charles Mackerras conducts the Royal Philharmonic Orchestra & Huddersfield Choral Society in Mozart's orchestration, with Valerie Masterson, Della Jones, Philip Langridge, Robert Lloyd. Dec 20, 7.30pm. *Festival Hall.*

London Symphony Orchestra. Popular music & carols. Dec 20, 22, 23, 7.45pm. *Barbican Hall.*

Fleet Street Carols. Traditional carols with choir, organ & brass ensemble. Dec 21, noon. *St Bride's.* Admission free.

Congregational carol service. Dec 21, 5pm. *St Paul's Cathedral.* Admission free.

Polka Carol Concert. Family festivities. Dec 21, 7.30pm. *Polka Children's Theatre, The Broadway, SW19.*

Carols for Choir & Audience, with the City of London Choir & Trafalgar Brass. Dec 21, 7.45pm. *Queen Elizabeth Hall.*

Divine Domestic Music for the Feast of Christmas. The story of the Nativity told through verse-anthems, consort songs & other music "apt for voices & viols", with the Rose Consort of Viols. Dec 21, 8pm. *Purcell Room, South Bank Centre.*

Carol Service. Dec 23, 5pm. *St Paul's Cathedral.* Admission free.

Capital Arts Theatre Choir & Orchestra. Christmas celebrations, carols & nautical fun with the musical Captain Noah & the Floating Zoo. Dec 23, 8pm. *Purcell Room.*

EXHIBITIONS

Readers intending to visit over the Christmas period should check opening times with the gallery concerned.

ARTHUR ACKERMANN
33 New Bond St, W1 (493 7647).

Christmas print exhibition. More than 200 prints, including works by the late Sir Peter Scott & engravings by Pierre-Joseph Redouté. Prices range from £75 to £5,000. Dec 4-22. Mon-Fri 10am-6pm, Sat 10am-1pm. ARTEVENT
59a Portobello Rd, W11 (information: 229 7742).

Cash & Carry Contemporary Art Exhibition. More than 200 paintings by emerging young artists at prices between £50 & £500. Nov 25. 10am-5pm.

BARBICAN GALLERY
Barbican Centre, EC2 (638 4141).

A Golden Age: Art & Society in Hungary 1896-1914. Major exhibition of paintings, graphics, sculpture, architecture & applied arts as part of the Barbican's Hungarian festival. Until Jan 14. Mon-Sat 10am-6.45pm, Sun noon-5.45pm. £3, concessions £1.50.

Concourse Gallery:

Four Poster Ages: Hungarian Poster Art. 20th-century work from ribald cabaret posters to today's raw

"new wave". Until Nov 30. Noon-7.30pm.

BETHNAL GREEN MUSEUM OF CHILDHOOD
Cambridge Heath Rd, E2 (980 3204).

Spirit of Christmas. The characters, their traditions & origins, that enrich the festive season. Nov 29-Jan 14. Mon-Thurs & Sat 10am-5.50pm, Sun 2.30-5.50pm.

JONATHAN COOPER
20 Park Walk, SW10 (351 0410).

Venice. Paintings by Alan Kingsbury made during the last six years. Until Nov 18. Mon-Fri 10am-6.30pm, Sat 11am-5pm.

CRAFTS COUNCIL GALLERY
12 Waterloo Pl, SW1 (930 4811).

The Harrow Connection: Studio pottery 1963-88. Celebration of Harrow School of Art's vocational studio pottery course, the major influence on the development of domestic ware in Britain over the past 25 years. Until Jan 7. Tues-Sat 10am-5pm, Sun 2-5pm.

HARROW SCHOOL
Old Speech Room Gallery, 5 High St, Harrow on the Hill, Middx (422 2196).

William Henry Fox Talbot: Scientist, inventor, classicist. Original letters, notebooks, photographs & books on display to celebrate the discovery of the modern photographic process by a former Harrow pupil. Until Jan 14. Thurs-Tues 2.30-5pm until Dec 14, then Mon-Fri 2.30-5pm until Dec 21. Reopens Jan 3, Mon-Fri 2.30-5pm.

SALLY HUNTER FINE ART
11 Halkin Arcade, Molcomb St, SW1 (235 0934).

Eric Gill, engravings 1915-27. Book illustrations, designs for bookplates & Christmas cards, & some of Gill's sexiest nudes. Prices from £50. Dec 4-22. Mon-Fri 10am-6pm.

IMPERIAL WAR MUSEUM
Lambeth Rd, SE1 (735 8922).

Shipbuilding on the Clyde. A rare opportunity to see all eight panels making up the 20-metre frieze which Stanley Spencer painted between 1940 & 1946. Until Nov 26. Daily

10am-6pm. £2.50, concessions £1.25. INSTITUTE OF CONTEMPORARY ART
Nash House, The Mall, SW1 (930 3647).

Meret Oppenheim, 1923-83. A retrospective of one of the foremost Swiss artists of the 20th century, including painting, sculpture & photography. Until Dec 3. Daily noon-8pm. Non-members £1.

KEW GARDENS GALLERY
Royal Botanic Gardens, Kew, Surrey (940 1171).

Treasures of Kew. Paintings & prints from the Kew Collection & works for sale by 10 artists who regularly paint for the Gardens. Until Feb. Daily 10am-4pm. £1 admission to gardens, concessions 50p.

MALL GALLERIES
17 Carlton House Terrace, SW1 (930 6844).

Royal Institute of Oil Painters. Annual exhibition & sale includes works by Norman Blamey, RA & June Mendoza. Nov 23-Dec 2.

New English Art Club. Annual open exhibition includes three watercolours by Prince Charles & works by club members. Nov 9-19. Daily 10am-5pm.

I. MAZURE & M. EKSTEIN
90 Jermyn St, SW1 (930 2024).

Pre-Revolutionary Russian Art. Examples of Imperial art by some of the most notable 19th-century Russian painters including Aivazovskii, Repin, Kischinevskii & Kulukov. Until Nov 30. Mon-Fri 10am-5pm.

MUSEUM OF THE MOVING IMAGE
South Bank, SE1 (928 3535).

Creatures of Fantasy. Special effects by technical wizard Ray Harryhausen include monsters, models & mysterious doorways. Until Mar 18. Tues-Sat 10am-8pm, Sun 10am-6pm. £3.50, concessions £2.50.

NATIONAL GALLERY
Trafalgar Sq, WC2 (839 3321).

Art in the Making: Italian Painting before 1400. The secrets of medieval painting revealed by modern technology, applied to the works of Duccio, Giotto & other 14th-



drawings. Sales at Sotheby's: furniture, to include a George II bureau cabinet by John Channon; among Impressionist paintings, Monet's *Route de Giverny en hiver*.

century artists. Nov 29-Feb 28. Mon-Sat 10am-6pm, Sun 2-6pm.

NATIONAL PORTRAIT GALLERY
St Martin's Pl, WC2 ((930 1552).

Lewis Morley: Photographer of the 60s. Morley's witty & elegant work epitomises the buoyant spirit of a time when Britain had "never had it so good". Until Jan 7.

Camera Portraits. Masterpieces of portrait photography from Lewis Carroll, Cecil Beaton, Richard Avedon & Norman Parkinson. Until Jan 21. £2, concessions £1.

Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm.

NATURAL HISTORY MUSEUM
Cromwell Rd, SW7 (938 9123).

Wildlife Photographer of the Year. Winning entries from this internationally renowned competition. Nov 24-Jan 31.

Leaves. Environmental artist Andy Goldsworthy uses leaves to form lacy tapestries, densely-woven leaf sculptures & other natural materials to create sculpture that reflects nature's constant replacement. Until Dec 31.

National Exhibition of Children's Art. World's largest exhibition of art, craft & poetry chosen from 40,000 entries. Children's creativity ranges from sophisticated studies of nature to hens with dinosaur feet. Until Dec 3. Touring: *City Museum & Art Gallery, Peterborough, Cambs*, Dec 8-Jan 5.

Mon-Sat 10am-6pm, Sun 1-6pm. £2.50, concessions £1.25, free Mon-Fri after 4.30pm, Sat, Sun after 5pm.

ROYAL ACADEMY
Piccadilly, W1 (439 7438).

Gauguin & the School Pont-Aven, 1888-96. Paintings & prints of the Brittany landscape by the group of artists led by Paul Gauguin. Until Nov 19. £2.50, concessions & everybody Sun until 1.45pm £1.70.

The Art of Photography 1839-1989. First RA exhibition to present photography as an art form in its own right. A celebration of the medium's 150th anniversary, with 480 original prints from different parts of the world displayed in historical sections. Until

Dec 23. £4, concessions & everybody Sun until 1.45pm £2.70.

Daily 10am-6pm.

London Original Print Fair. More than 6,000 prints & drawings for sale, from the Renaissance to the present day. Dec 1-4. Daily 11am-6pm, £4 including catalogue, concessions £2.

SERPENTINE GALLERY
Kensington Gardens, W2 (402 6075).

Ivon Hitchens. Works by one of Britain's foremost 20th-century landscape painters. Until Nov 30. Daily 11am-5pm. Touring: *City Art Centre, Edinburgh*, Dec 9-Jan 21.

SPINK & SON
5 King St, SW1 (930 7888).

Chinese jewellery & glass. Jadeite & China-trade jewellery; monochrome, faceted & overlay glass & snuff bottles reflect the development of craftsmanship & strong influence of trade with the West.

The Art of Textiles. Selling exhibition celebrating 14 centuries of techniques from around the world in costumes, furnishing fabrics & carpets.

Dec 6-20. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm.

TATE GALLERY
Millbank, SW1 (821 1313).

Colour into Line: Turner & the art of engraving. Renowned today for his paintings & watercolours, Turner was best known in his lifetime through engraved reproductions after his work. This exhibition includes mezzotints as well as their related watercolour originals. Until Jan 21. Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

THUMB GALLERY
38 Lexington St, W1 (439 7319).

Katherine Virgils. A new look at Indian art-culture by a contemporary artist who prepares her own paints & dyes for use on a variety of materials. One painting will be donated to the World Wide Fund for Nature, towards the conservation of tigers & their habitat in Asia. Nov 22-Dec 23. Mon-Fri 10am-6pm, Thurs until 8pm, Sat 11am-4pm.

VICTORIA & ALBERT MUSEUM
Cromwell Rd, SW7 (938 8349).

Clementina, Viscountess Hawarden: Photographer. Recognised as an art photographer who was also a fine technician, Lady Hawarden received the highest accolades of her 19th-century contemporaries for her *Photographic Studies & Studies from Life*. Exhibits include landscapes of her family estate in County Tipperary & costume tableaux. Until Jan 28.

A Vision of Britain. The Prince of Wales's forthright views on architecture & planning, his code of good practice & his hopes & fears for the future. Until Nov 19.

Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Voluntary donation, suggested £2, concessions 50p.

WESTMINSTER GALLERY
Westminster Central Hall, Storey's Gate, SW1 (222 2723).

Royal Society of Miniature Painters, Sculptors & Gravers Annual Exhibition. An increasingly popular form of English painting—portraits & genre works. Nov 10-25.

Society of Equestrian Artists. Works in various media on the theme of horses. Dec 4-9.

Mon-Sat 10am-5pm.

WHITECHAPEL ART GALLERY
Whitechapel High St, E1 (377 0107).

Michael Craig-Martin. The artists's first one-man show traces his development over more than 20 years. Nov 10-Jan 7.

Kate Davis. Exhibition of recent sculptures. Nov 10-Dec 10.

Tues-Sun 11am-5pm, Wed until 8pm.

OTHER EVENTS

Antique & Collectors' Fair. London's largest antiques fair, with more than 700 stalls. Nov 12, 11.30am-5pm. *Alexandra Palace, N22*.

Christie's sale covering 150 years of photography. Cameras & photographic equipment, as well as 19th- & 20th-century photographs. Nov 9, 10.30am & 2pm. *Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 7611)*.

Christie's Sale of the Hardy Collection. Fourteen early works by Sir Alfred Munnings, expected to realise a total of £1 million. Nov 9, 4.30pm. *Christie's, 8 King St, SW1 (839 9060)*.

Christie's sale of Impressionist & modern works of art, including Picasso's *La Maternité*—expected to make more than £10 million—and paintings by Braque, Matisse, Léger & Giacometti. Nov 27, 7pm. *Christie's*.

City of London Antiques & Fine Art Fair. More than 250 exhibitors from the UK & Europe. An 1850 date-line for furniture; paintings are pre-1930. Nov 21-26. Wed-Fri 11am-8.30pm, Sat 11am-7pm, Sun 11am-5pm. £5. *Barbican Centre, EC2*.

Daily Mail International Ski Show. Latest clothes & equipment for the slopes. Nov 11-19, Sat, Sun 11am-7pm, Mon-Fri noon-10pm. £5, children £2.50. *Earls Court, SW5*.

International Storytelling Festival. Great exponents of this ancient art regale families with tales from Jamaica, Ireland, Morocco, Canada & elsewhere. Nov 11-25. £3-7.50. *Various venues, South Bank Centre, SE1 (928 8800)*.

London Contemporary Design Fair. More than 100 established & young designers display innovative work in fine art, sculpture, furniture, jewellery, ceramics & fashion, as well as videos & animations. Dec 1-3. Fri 3-7pm, Sat 10am-10pm, Sun 10am-7pm. £2, concessions £1. *Chelsea Old Town Hall, King's Rd, SW3*.

Lord Mayor's Show. Colourful annual parade with bands, floats, carriages, & the famous State Coach bearing the new Lord Mayor of London, Alderman Hugh Bidwell, to the Law Courts. Outward route passes Mansion House & St Paul's Cathedral, returns via Embankment. Nov 11, 10.45am. *Guildhall, EC2*.

Phillips sale of modern British paintings & drawings. Nov 14, 11am. *101 New Bond St, W1 (629 6602)*.

Remembrance Sunday ceremony. The Queen, members of the royal family & heads of state lay

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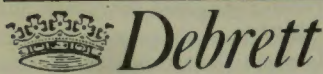
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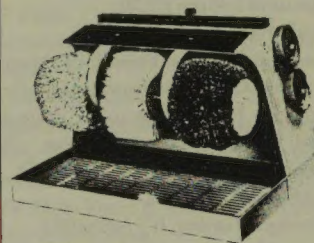


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